

ARCHITECTURE

❖ VOLUME LVI

SEPTEMBER, 1927

NUMBER 3 ❖

A Museum at Le Mans

THE PHOTOGRAPHS AND DRAWINGS ILLUSTRATING THIS ARTICLE WERE MADE BY LUCIAN E. SMITH AND HARRY E. WARREN IN SEPTEMBER, 1906

THE Cathedral of Saint Julien at Le Mans is usually included in the pilgrimages of all architectural students in their rambles over France, and it was primarily the Cathedral that the authors of this sketch went there to see. Marvellous as the old church is and glorious as is its famous glass, it was a unique museum housed in a mediæval town house that really intrigued us and kept us in the city for days longer than would otherwise have been allotted to Le Mans.

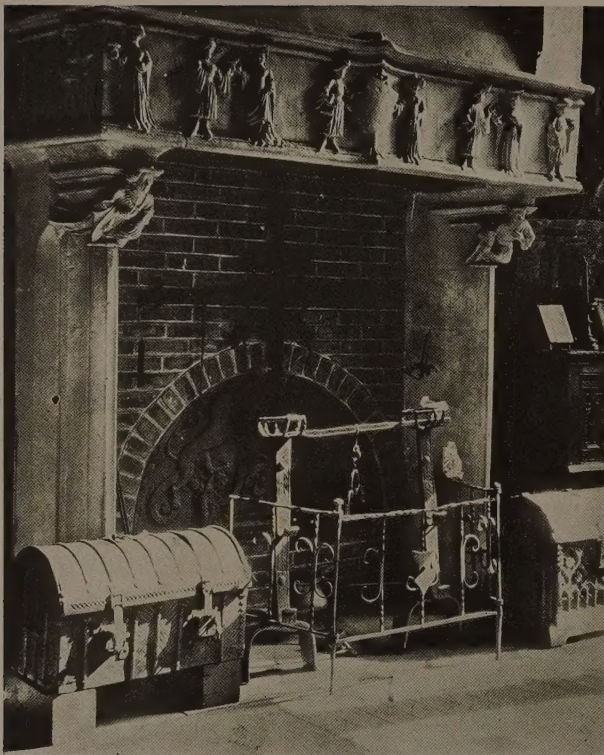
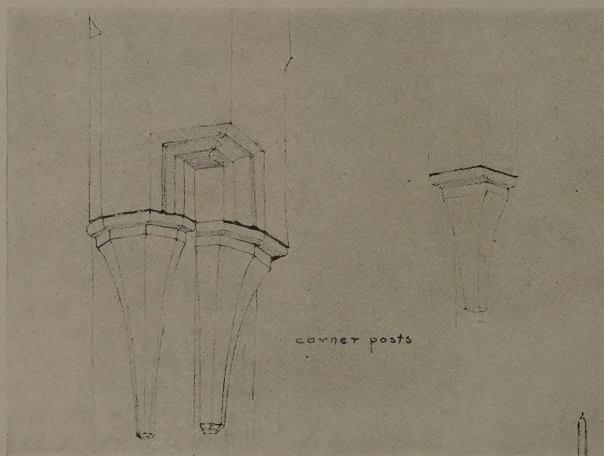
The Grande Rue is famous for its many mediæval houses, and the most famous is perhaps the so-called House of Queen Berengaria. It is said to have been built on the site of a mansion of the thirteenth century occupied by the widow of Richard Cœur-de-Lion. The house itself was doubtless not occupied by the lady herself, as it was probably built after her death. Whoever lived in it is a matter of comparative unimportance—enough that it remains to-day one of the finest examples of a mediæval town dwelling.

The first story is of stone, with a large, heavily mullioned window and a flamboyant doorway. The coved overhang of the second story is treated with flat tracery in stone. The second story is composed of a series of carved-wood collonettes springing from elaborately mullioned wood corbels and surmounted by carved-wood statuettes. The central mullioned window has leaded glass, as well as the curious diamond-shaped windows flanking it, which are formed by timbered cross-bracing. The house next door is also occupied by the museum, but is obviously of a later period, with decidedly Renaissance detail rather crudely executed. At the side of the first house is a gateway leading to an open yard in the rear, from which may be seen the apse of the Cathedral.

The collection of varied art objects in the museum and courtyard was gathered together by a French gentleman who in 1906, when we visited the museum, was possibly a man of sixty-five. He had been collecting for years, with obviously an eager eye



Iron gate in courtyard

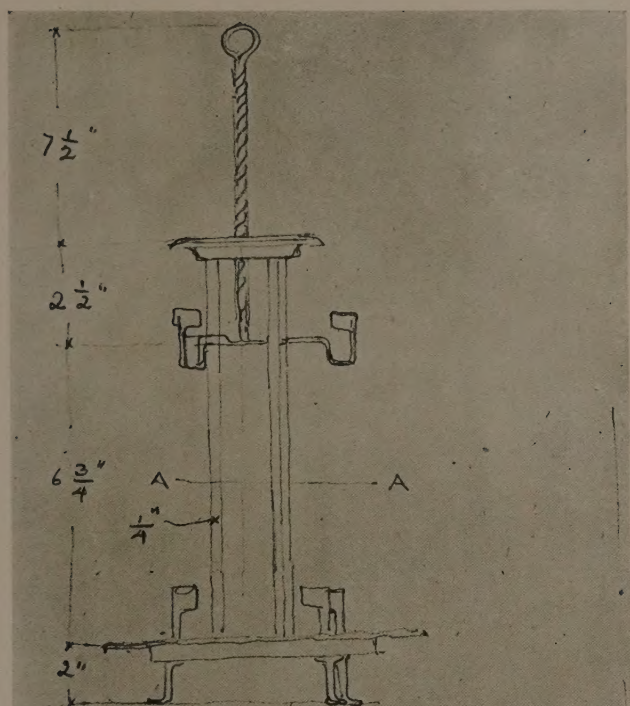
*Gothic mantel**Wood corbels*

for mediæval work of all kinds, although there were a few pieces of a later period.

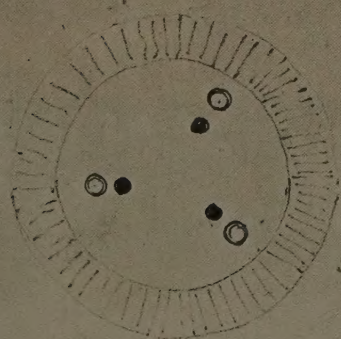
As far as we know, this collection has never been illustrated in this country, and its existence is practically unknown except to a few students who have happened upon it by chance. It was one of the finest collections of French mediæval ironwork to be seen, and contained unique and unusual objects rarely met with, such as metal flags, possibly used for weather-vanes, curious candle-holders, bird-cages, watering-cans, iron-

*One half of iron gate—6' 6'' high*

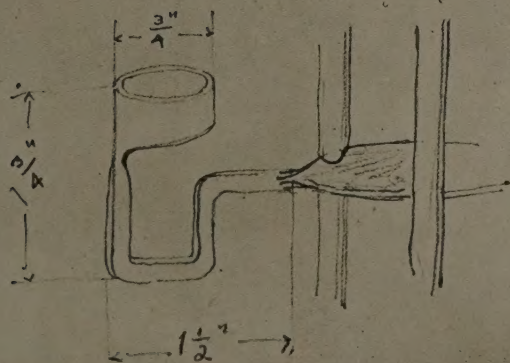
MUSEUM AT LE MANS



Legs riveted on
with candle holders



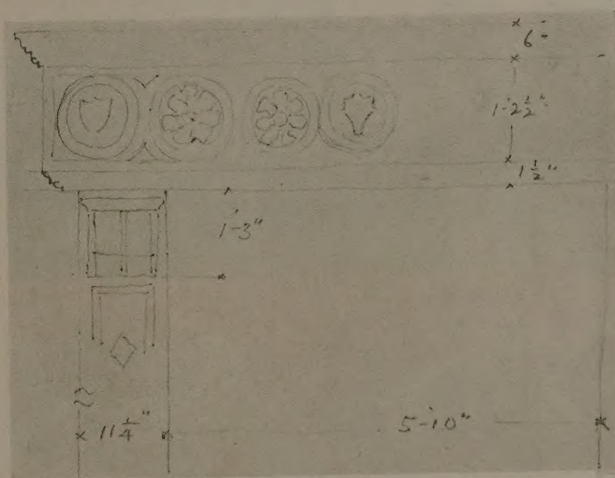
Plan at A-A



Details of iron candle-holder



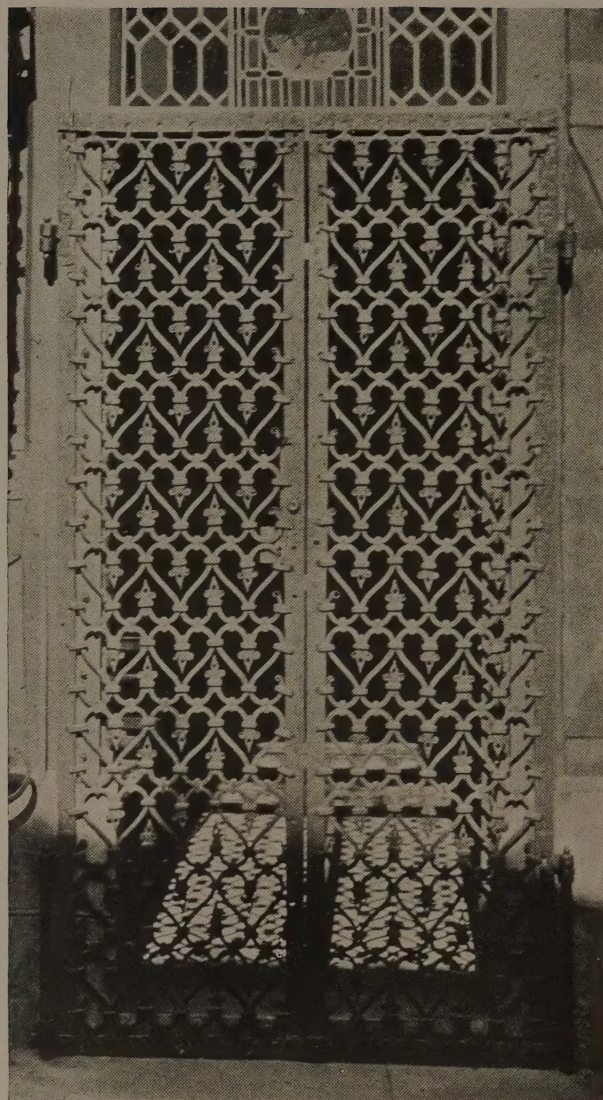
Renaissance mantel in courtyard



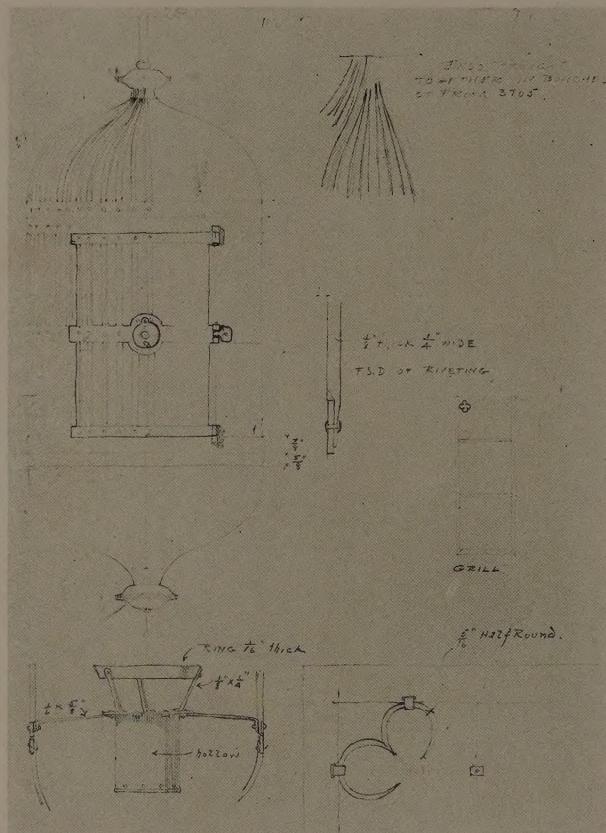
Detail of Renaissance mantel

work for well-curbs, etc. There were many fine window and door grilles, some of which are illustrated.

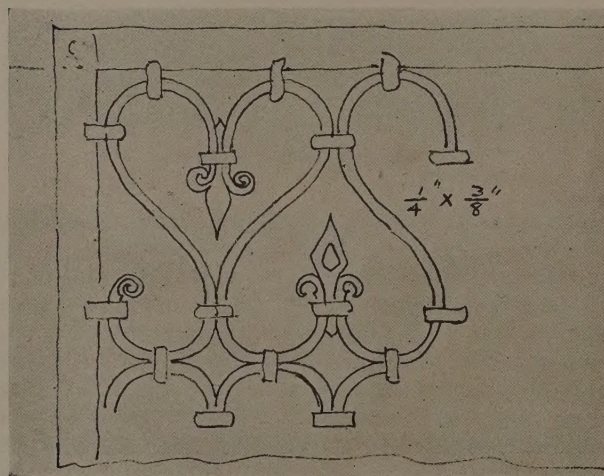
We understood at the time that the owner intended to deed the collection to the State, but we have since learned that it has been broken up and sold. It is unfortunate that such a wealth of inspiring decorative objects should be scattered to the four winds. This, however, makes the drawings and photographs shown of rare and valued interest, and well worth preservation as documents.



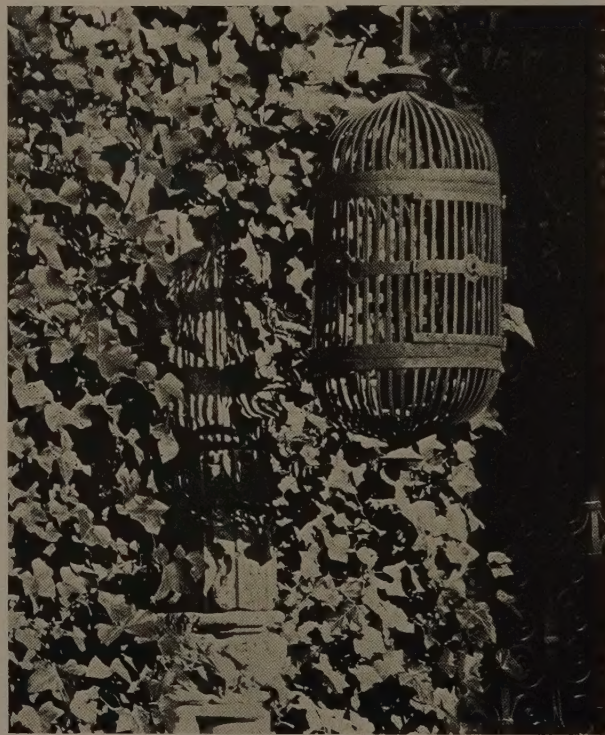
Iron-grille gate



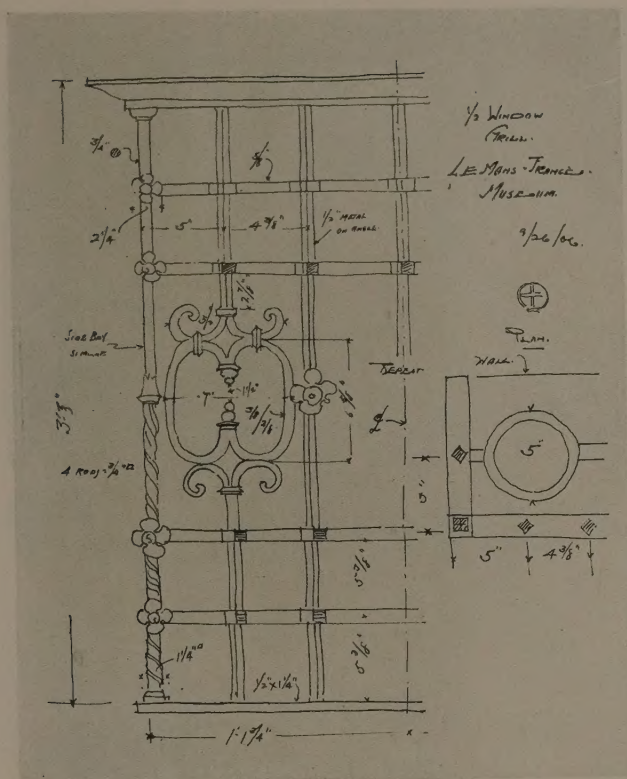
Details of iron bird-cage



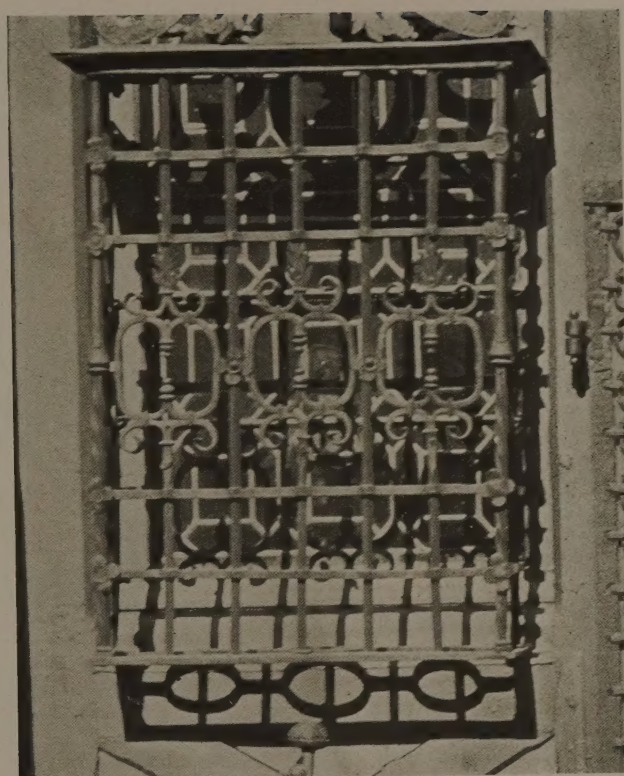
Detail of iron-grille gate



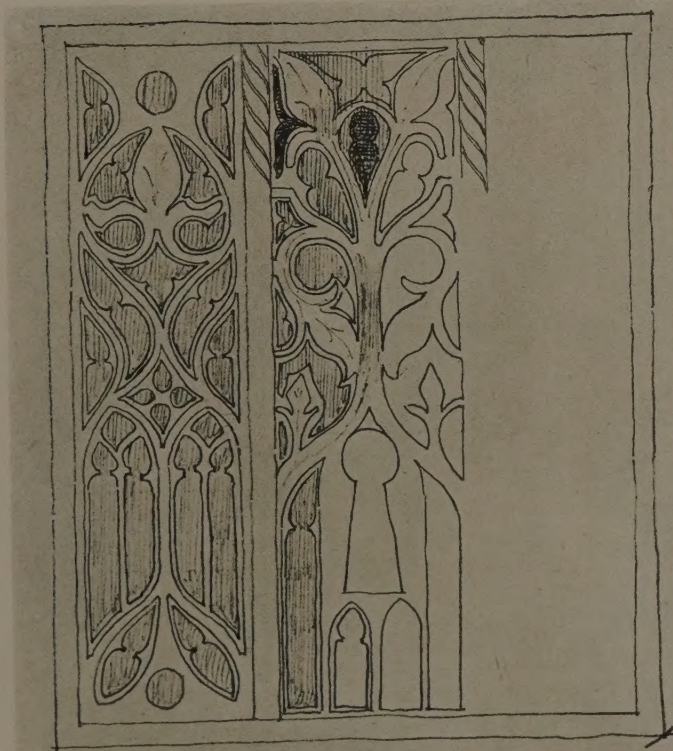
Iron bird-cage



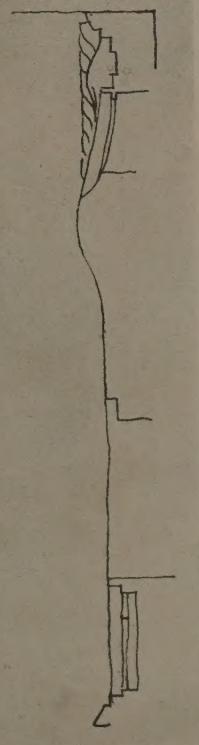
Details of iron window-grille



Iron window-grille



Details of iron lock

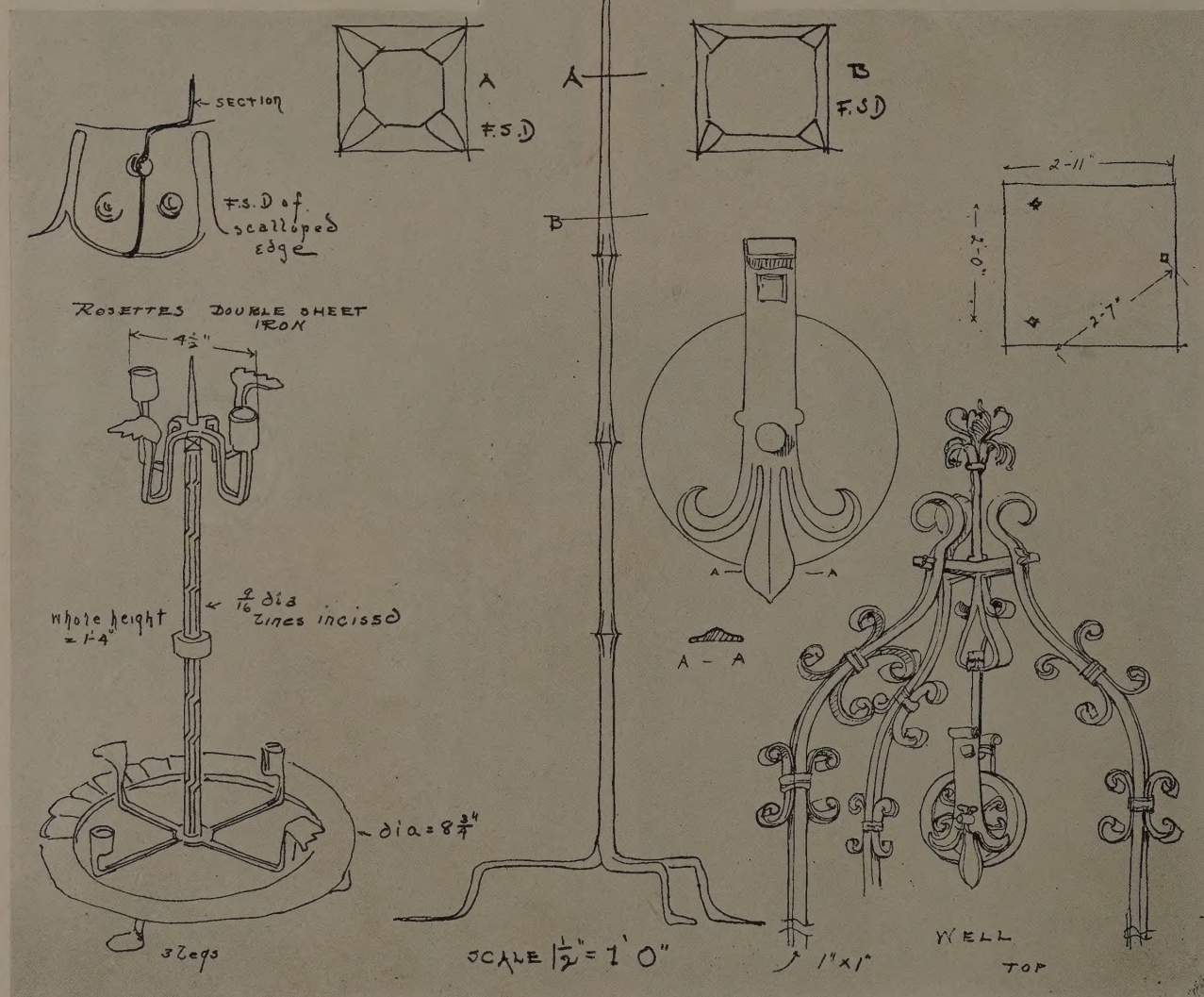
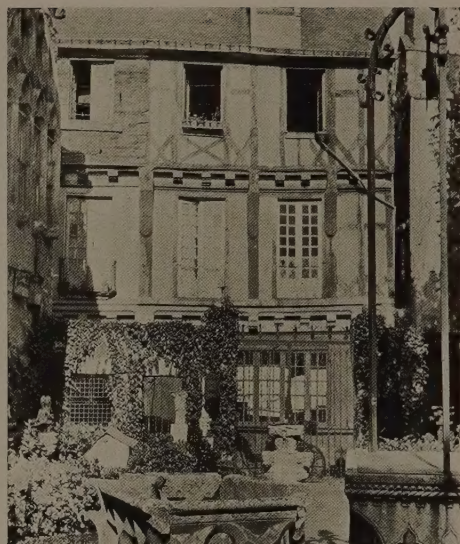


Iron lamp-holder



Detail of the
Renaissance
façade

View in
courtyard



Details of iron candle-holders and well-head
MUSEUM AT LE MANS



Detail of Gothic cabinet—showing some of forty-nine different panels



Walnut table and chair

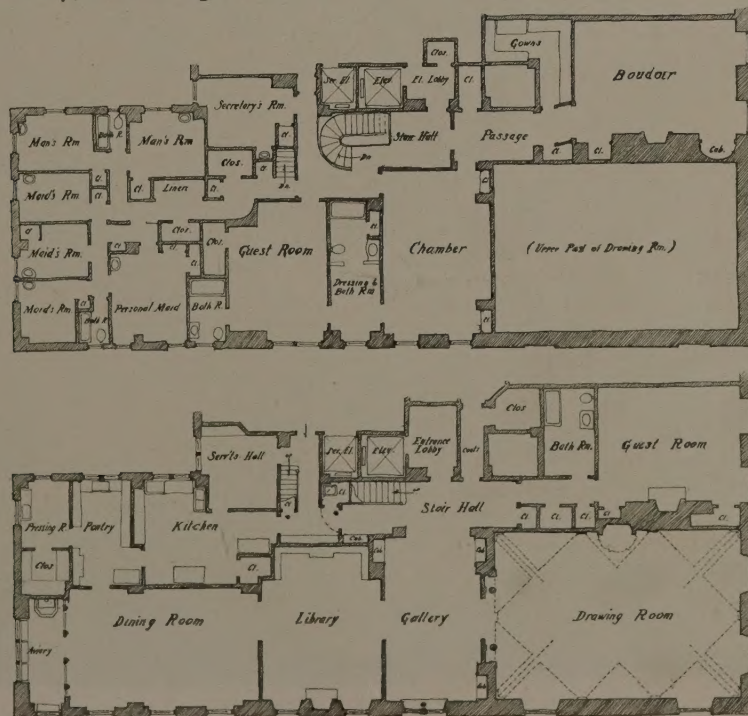


Carved-wood lectern

MUSEUM AT LE MANS



Vista through gallery, library, and dining-room



FIFTH AVENUE
APARTMENT,
MRS. C. R.
HOLMES,
NEW YORK

WILLIAMS &
BARRATT,
ARCHITECTS



Stair-hall

WILLIAMS & BARRATT, ARCHITECTS

FIFTH AVENUE APARTMENT, MRS. C. R. HOLMES, NEW YORK



Second-story stair-hall

WILLIAMS & BARRATT, ARCHITECTS
FIFTH AVENUE APARTMENT, MRS. C. R. HOLMES, NEW YORK



The living-room, and vista through gallery and library

FIFTH AVENUE APARTMENT, MRS. C. R. HOLMES, NEW YORK

WILLIAMS & BARRATT, ARCHITECTS



A guest room



Passage to boudoir



Doorway

WILLIAMS & BARRATT, ARCHITECTS

FIFTH AVENUE APARTMENT, MRS. C. R. HOLMES, NEW YORK



Living-room

FIFTH AVENUE APARTMENT, Mrs. C. R. HOLMES, NEW YORK

WILLIAMS & BARRATT, ARCHITECTS

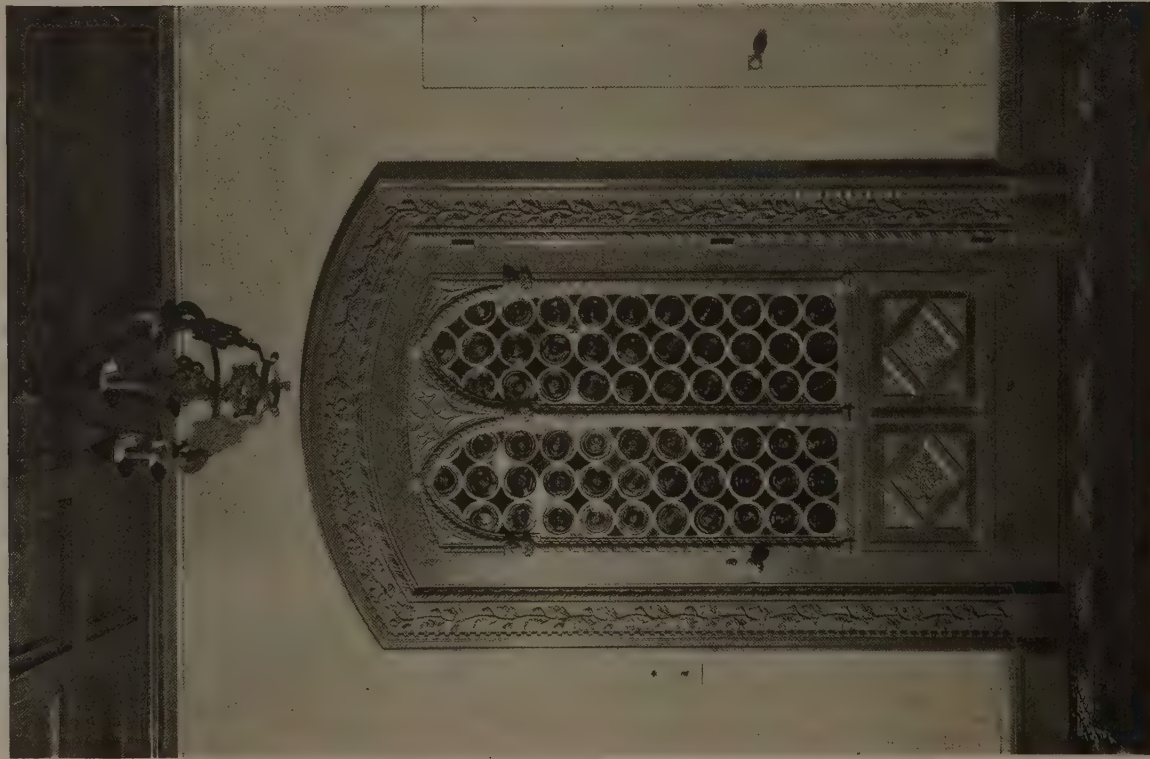
SEPTEMBER, 1927



Living-room

FIFTH AVENUE APARTMENT, MRS. C. R. HOLMES, NEW YORK

WILLIAMS & BARRATT, ARCHITECTS



Door from stair-hall to elevator vestibule

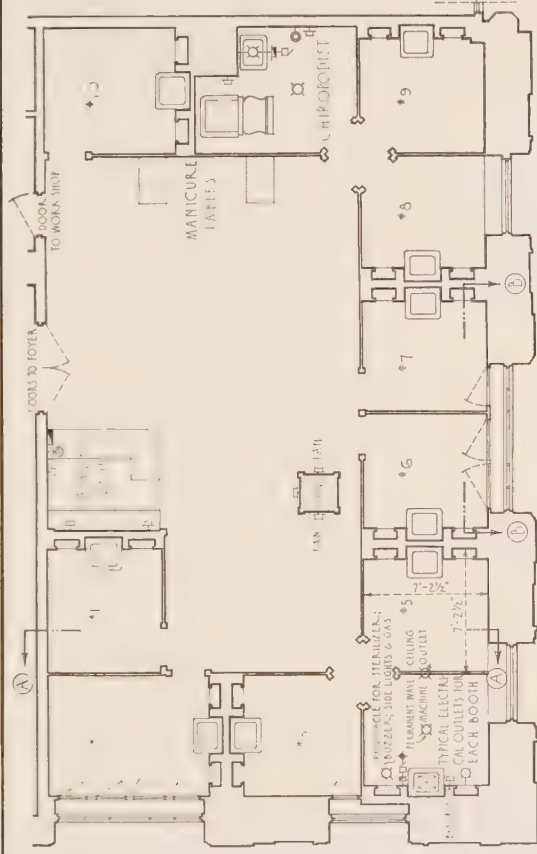


Fireplace in living-room

FIFTH AVENUE APARTMENT, MRS. C. R. HOLMES, NEW YORK

WILLIAMS & BARRATT, ARCHITECTS

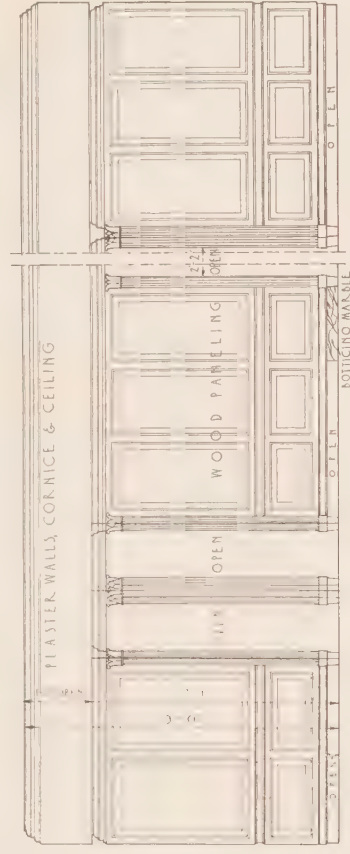
ARCHITECTURE



PLAN OF BEAUTY PARLOR

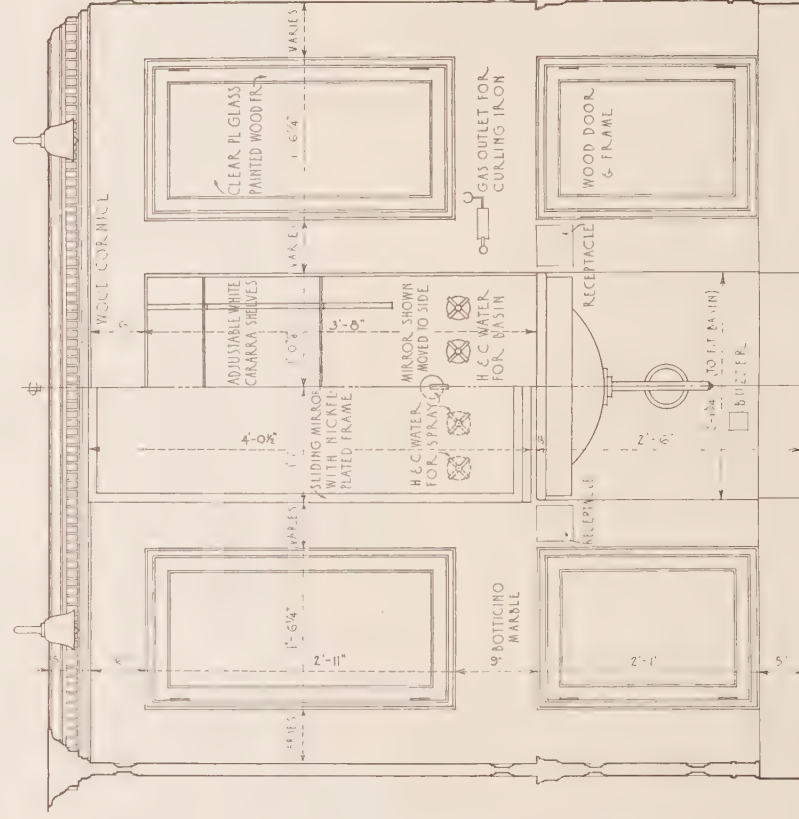
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FLOOR & BORDER OF RUBBER TILES IN 2 COLORS
PERMANENT WAVE MACHINE IN EVERY OTHER BOOTH

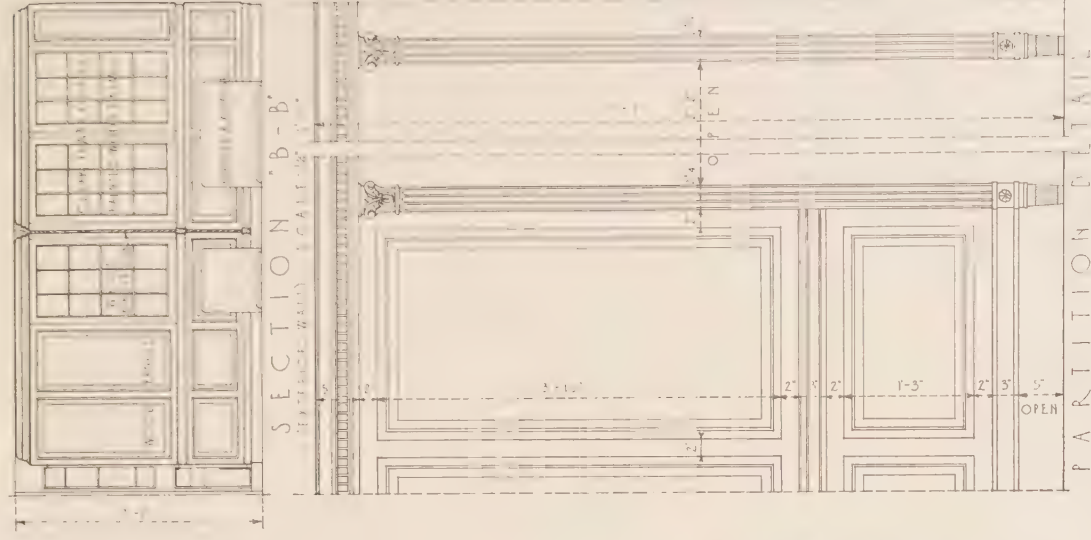


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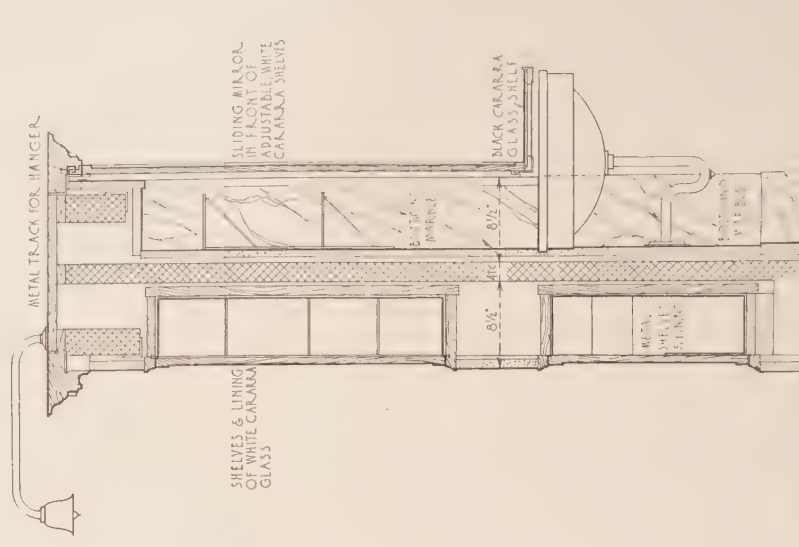


ELEVATION OF WALL WITH FIXTURES



PARTITION TABLE

343



SECTION AT CUPBOARDS

DETAILS OF TYPICAL BOOTH

3,4" = 1'-0"

NOTES

BEAUTY PARLOR, HOTEL ROOSEVELT, NEW YORK CITY
GEO. B. POST & SONS, ARCHITECTS

General:

Partitions of painted wood between waiting-lobby and booths, 7' 1" high.

Plaster walls, ceiling, and cornice.

Five-inch Botticino marble base.

Rubber-tile floor and border in two colors.

Note the clever plan arrangement of the small vestibule serving the booths in the corners of the room.

Typical Booth:

Basin with hot and cold water, covered by black Carrara glass shelf when mirror is in place.

Spray, with hot and cold water, attached above centre of basin.

Gas outlet for curling-iron.

Electrical receptacles for buzzer, push-button, sterilizer, side and ceiling lights. Every other booth with outlet for "permanent wave" machine.

Sliding mirror (over basin) with nickel-plated frame; behind mirror a cabinet with adjustable white Carrara glass shelves.

Cabinets to side of basin—lower one with wood door and panel, shelves, and lining of metal; upper cabinet with wood frame and clear plate-glass door, shelves, and lining of white Carrara glass.

Botticino marble on wall with basin between all cabinets, etc., from floor to cornice of partition.

Chiropodist's Room:

Provided with telephone, push-button, buzzer, receptacle for sterilizer, two base plugs, hot and cold water.

This is the eleventh in a series of measured drawings by Mr. Geerlings, of which the subjects chosen are among those occurring in modern practice. The intention has been to select the best available solutions of problems that are likely to be troublesome to the architect who has not met similar ones before, and to reproduce these painstakingly, with photographs and helpful data.

Subjects that have already appeared are: A Shop-Front Show-Window (Starrett & Van Vleck, Architects), November, 1926; Interior Details of a Fifth Avenue Shop (Starrett & Van Vleck, Architects), December, 1926; Teller's Cage and Bank Screen (York & Sawyer, Architects), January, 1927; Apartment-House

Details (McKim, Mead & White, and James C. Mackenzie, Jr., Architects), February, 1927; Hotel Office Details (Geo. B. Post & Sons, Architects), March, 1927; Cigar-Stand, Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects), April, 1927; School-Building Details (Guilbert & Betelle, Architects), May, June, and July, 1927; Barber Shop, Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects), August, 1927. The next drawing will cover some details of a hotel telegraph and telephone room and newspaper and candy stand, from Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects). Suggestions as to further subjects desired are welcomed.

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ARCHITECTURE



Lobby and cashier's desk, beauty parlor



Typical booth,
beauty parlor

HOTEL RO
NEW YORK
GEO. B. POST
& SONS,
ARCHITECTS

EDITORIAL COMMENT

❖ VOL. LVI, No. 3

ARCHITECTURE

SEPTEMBER, 1927 ❖

"If we are going to save our souls and our work, we must reintroduce into our machine age the spirit of the fine arts where a man actually does love himself into the thing that he does." DR. HARRY EMERSON FOSDICK.



ANOTHER TRADITION GONE

THE researches and laboratory tests of various investigating organizations are upsetting some fairly well established traditions in building construction. It will be hard to rid the minds of those of us for whom Kidder was the Old and New Testament of structural probity, of the conviction that brickwork laid wet, and kept wet until the mortar has set, makes a better wall than brickwork laid dry. Yet some recent extensive tests by the United States Bureau of Standards show that no decided increase is found in the strength of wetted walls over those of the same type of construction which were unsprinkled.

Four grades of brick, ranging from 2,500 pounds per square inch individual test to above 6,500 pounds, were used, and these were laid with lime mortar, cement-lime mortar, and cement mortar, in four-inch, eight-inch, and twelve-inch walls. One set of the sample panels was covered with burlap immediately after laying, which was kept wet for seven days. After removal of the burlap the panels were allowed to season for about sixty days before testing. While the dampness may tend to produce a stronger mortar, the moisture in the latter and in the brick itself tended to weaken the wall. The advantages and disadvantages of wetting were so evenly balanced that the wetting was found not to justify its expense.

Up to the time of going to press no one has disputed the efficacy of the plumb-bob.



"What constitutes a master builder? If I should propose Giotto for membership [in the A. I. A.] here to-night, I am a little bit afraid that he would be referred to the Examining Board, because I imagine most of us know a great deal more about his work as a painter than we know about his work as a constructor. I should question very much whether under our eligibility rules Major L'Enfant would be admitted."

J. MONROE HEWLETT.



REGIONAL PLANNING IN CHICAGO

TWO years' trial has convinced Chicago that her particular variation of scientific regional planning is justifying itself. As Mr. Robert Kingery, Secretary and Assistant Treasurer of the Chicago Regional Planning Association, explained recently to the Civic Development Session of the U. S. Chamber of Commerce, the gist of the scheme lies in a long look ahead,

followed by intensive efforts toward co-operation between all the authorities interested.

The planners forecast, as a basis for all development, the expected population throughout the region for a quarter century to come. Just how this was done is not quite clear, but at any rate the findings were convincing enough to bring together in concerted action the federal, state, county, city, and village highway authorities to perfect a master highway and street plan designed to serve this expected population.

Similarly, subdividers, local city planners, surveyors, and others have put into effect, in over half of the 8,000 square miles in the region, a requirement that these broad rights of way be dedicated by the subdividers *when the land is plotted*.

Discovering that the amount of business property in use is directly in proportion to the population, the standard of fifty front feet of business property per 100 people has been adopted by subdividers and zoning authorities to prevent the expressive allocation of retail business property, and to keep it in its proper relation to the expected population.

Park and playground areas are designed in the right locations and of adequate extent as related to the same basis of expected population.

The fact that mistakes have been made in the past, mistakes that will be costly in rectification, is not allowed to obscure the obvious present need of working henceforth in accordance with a scientific plan that extends far beyond the present imaginary corporate boundaries.



"We know of men who are great architects, great painters, great engineers, all at once, but ordinarily speaking, if you will take not a specific case but the great mass of problems of design in those two arts of building and landscape, I think you will find that the architect as such does not really possess the necessary technical equipment to enable him to carry out a great landscape treatment in a thoroughly competent and thoroughly economical manner."

C. GRANT LA FARGE.



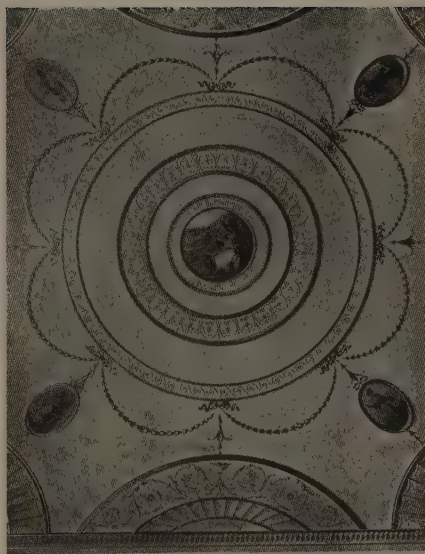
"I should like to see each architect here gather together on the site of the building the contractor, the various subcontractors, all the foremen who can be had, and every one of the workers who is about to work on that building, and let us architects show our drawings to these men and say something like this: 'We are all interested in this piece of work. It must be a work of art. It must be a tribute to the owner. It must be a joy to all of you who are working on it to execute it and make it something which will be a credit not only to yourselves but to all of the arts and to the community at large.'"

CHARLES H. BOYD.

It would probably be as great a shock to the spirits of the Adam brothers to find that interiors done in America frankly inspired by their precedent were almost entirely devoid of color, as it is to the majority of American architects to discover not only that the original Adam rooms were usually decorated in positive colors, but that color played an integral part of the design. Yet it is scarcely the fault of even the conscientious student of the so-called "Adam style" if his interiors are executed in subdued tones of cream and gray, or left entirely white. The documents are most often photographs or engravings, with only an occasional and vague note concerning the color scheme—apt when given to be overleaf from the illustration, and so entrenched that the designer is unlikely to read pages fore and aft to discover that his inspiration was designed to be executed in lively pastel colors, instead of the pallid tones he had supposed them to be.

The subject of color in Adam interiors is scarcely one to be adequately treated in a single monumental volume, much less in a series of plates, such as is now begun with the frontispiece of this issue. It seems of value, however, because of the lack of existing material, to give at least a few color notes on some of the many color schemes from the original sketches of Robert Adam. In the Sir John Soane Museum at Lincoln's Inn Fields, London, is a priceless collection of fifty-three huge volumes containing many of the drawings and studies of the Adam brothers. These embrace a vast array of subject-matter, from plans, exterior elevations, interior details of walls, ceilings, floors, etc., through the gamut of furniture, mantelpieces, grates, fire-irons, fenders, trophy cups, candlesticks, lighting fixtures—in fact, every necessary and decorative item of the aristocratic residence of the eighteenth century. Existing photographic reproductions by half-tone have not fairly presented the beautiful draftsmanship in the subtleties of its genius, nor can any description of its exquisite qualities convey an idea of the scope and magnitude. Our humble efforts here to bridge the gap can hope to do no more than indicate what a wealth of treasure is contained in the Soane Collection.

The fifty-three volumes of the original drawings are guarded carefully and jealously—as they should be. In time they may be the only records of Adam color schemes. The drawings are done for a great part on what would correspond to a modern water-color paper, on large sheets, and mounted one on a page in huge



Adam Ceilings

By

Gerald K. Geerlings

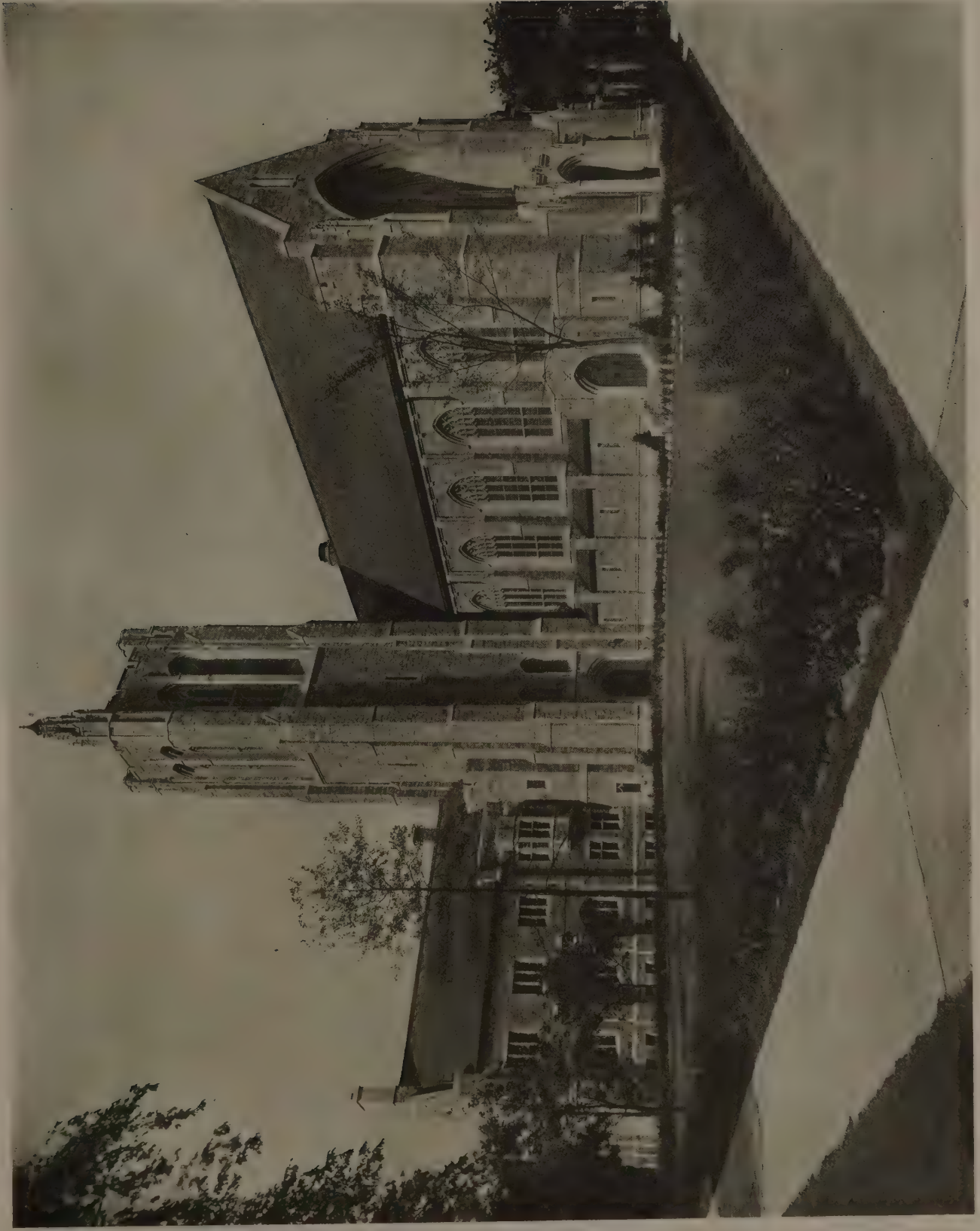
(SEE FRONTISPIECE)

volumes, possibly thirty by thirty-six inches. They are shown only on special application to the curator, and are handled with the reverence befitting them. It is regretted that the accompanying drawings are not facsimiles in draftsmanship as well as color values, but it will be indulgently overlooked, it is hoped, when the circumstances concerning their delineation are understood. Because of the aging paper of the originals it is not advisable or permissible to trace over them, and permission to work from them was given only on the promise that nothing should touch the pages which in any way might harm them, as instruments, triangles, straight-edges, and the like. Consequently the actual drawing of the ornament had to be done free-hand at a short distance away with only the eye as a guide. Since the purpose of the color notes at the time was merely to record for personal use a range of color combinations which seemed

Adam's favorites, the secondary importance of the drafting was excused as being of minor consequence; a number of books easily obtained accurately indicate Adam ornament, but none show the color.

The ten sketches were selected from two viewpoints: first, to attempt to record some of the most characteristic schemes (if that be feasible in a few drawings out of hundreds), and second, to show also as wide a range in color schemes as possible. Because of the great care taken of the folios, we were not permitted to work in close juxtaposition, but would mix a color on the edge of a piece of paper and, when it had thoroughly dried, compare it with the original. It was a matter of repeating this process until exactly the right note had been attained. In the accompanying frontispiece and those to follow, where the paper is left white it is only because the originals were left so, apparently unfinished. As nearly as possible they are the same size as the originals. Where the part of a ceiling shown is not such an obvious portion as a quarter or an eighth, a small diagram indicates the general scheme and what portion is shown at a larger scale in color.

Robert Adam might be displeased that we had elected to reproduce only certain of his color schemes, thus committing further sacrilege by adding another weapon to the armory of the indiscriminating. However, we trust that none such will be tempted so much as to glance at this unassuming effort, much less seek to employ the illustrated color combinations. May these latter be culpable for none other than peaceable harmonies!

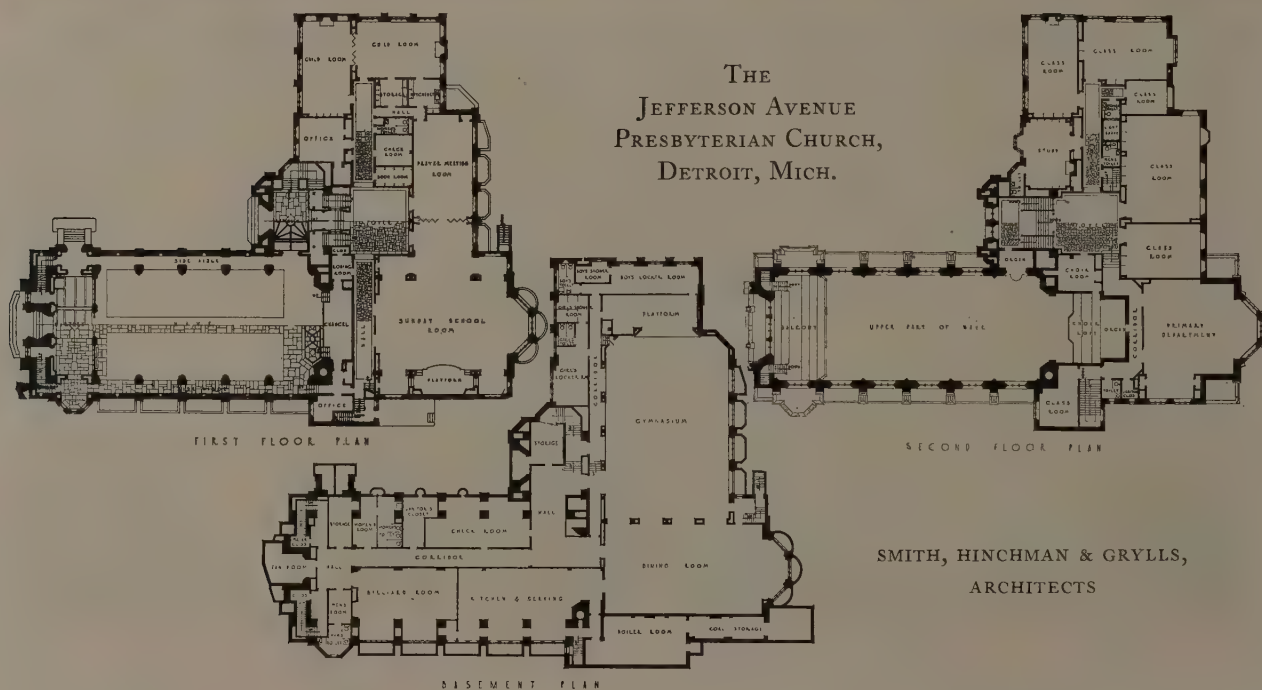


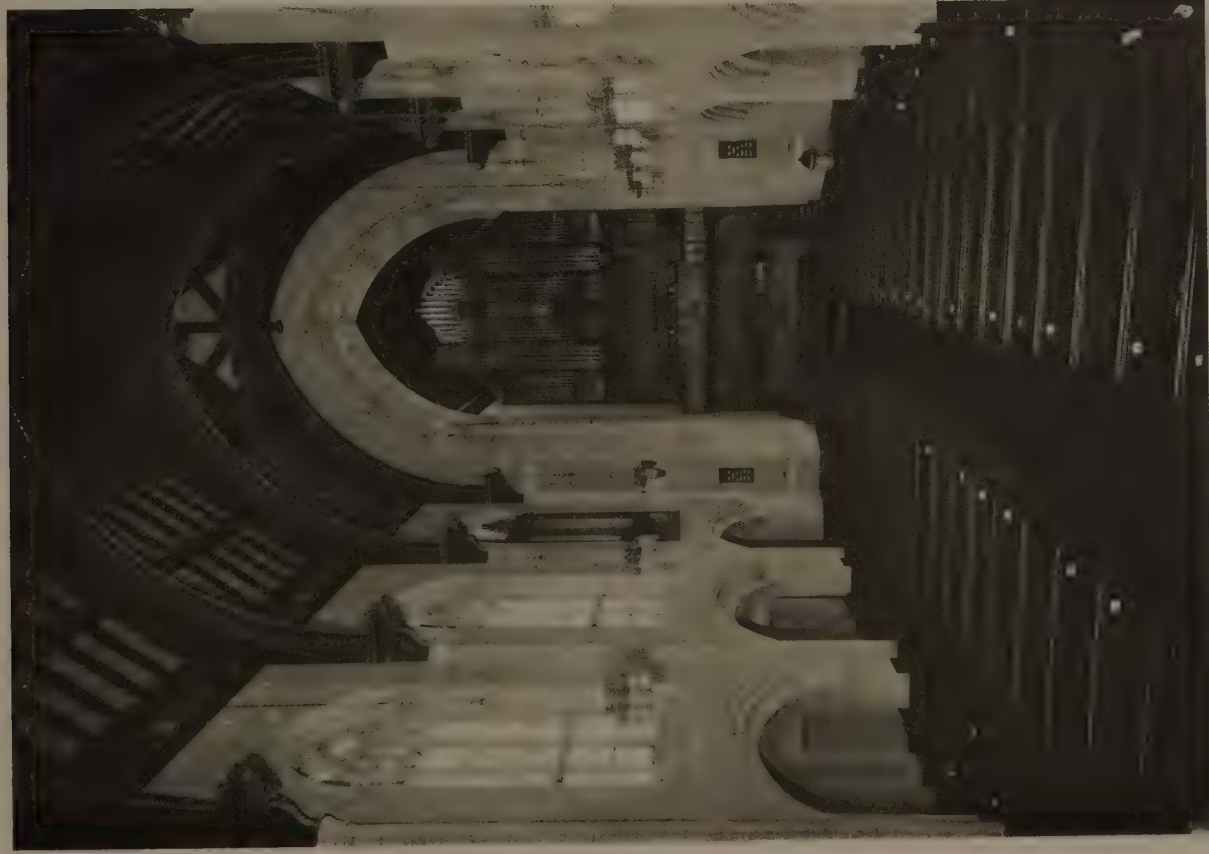
JEFFERSON AVENUE PRESBYTERIAN CHURCH, DETROIT, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

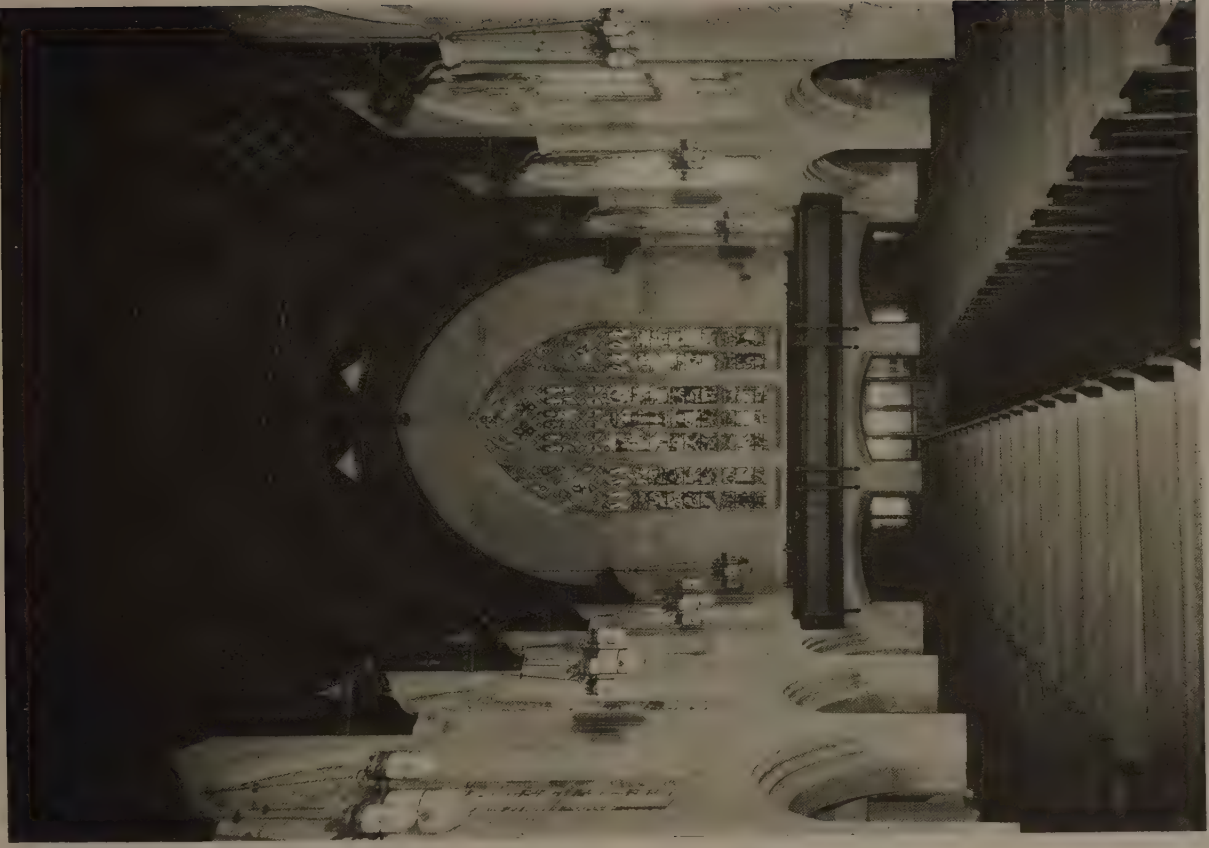


Sunday-school and community departments





The nave toward chancel



The nave toward entrance

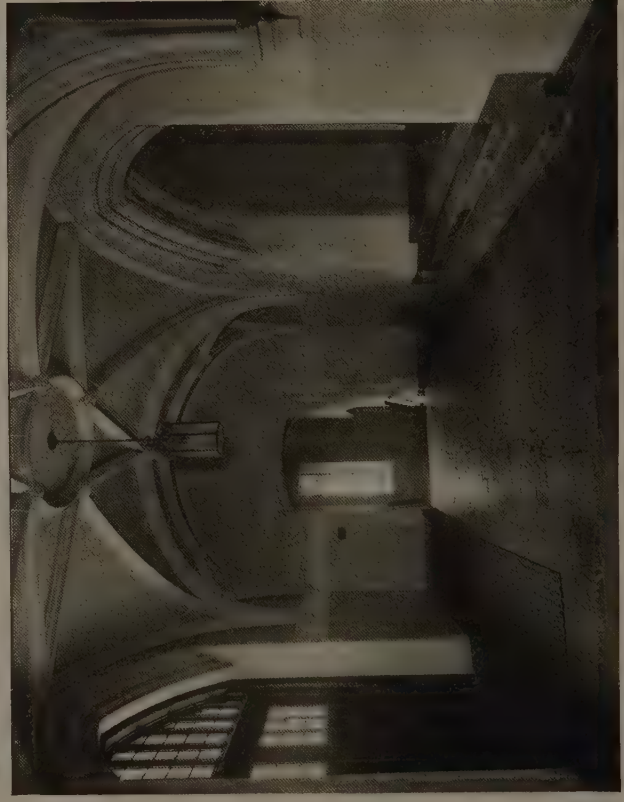
THE JEFFERSON AVENUE PRESBYTERIAN CHURCH, DETROIT, MICH.
SMITH, HINCHMAN & GRYLLS, ARCHITECTS



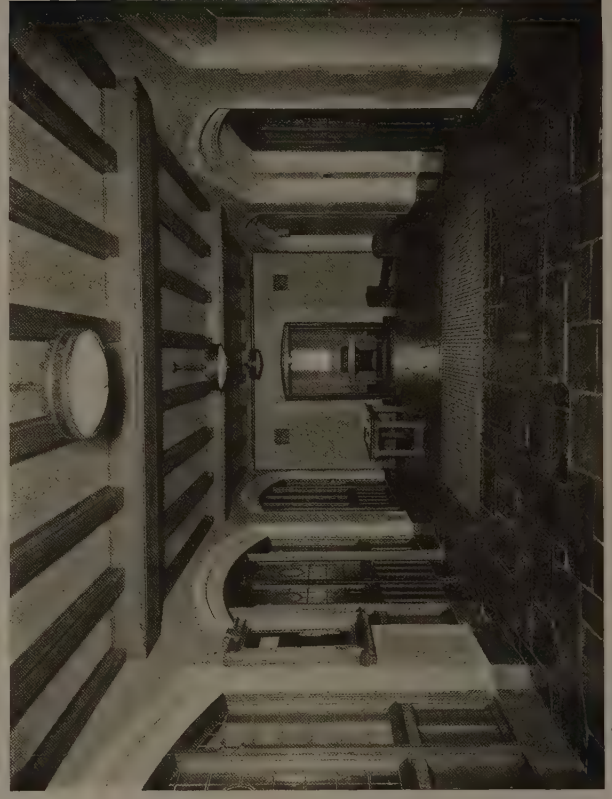
Church parlor



Library



Vestibule, first floor



Narthex

THE JEFFERSON AVENUE PRESBYTERIAN CHURCH, DETROIT, MICH.
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

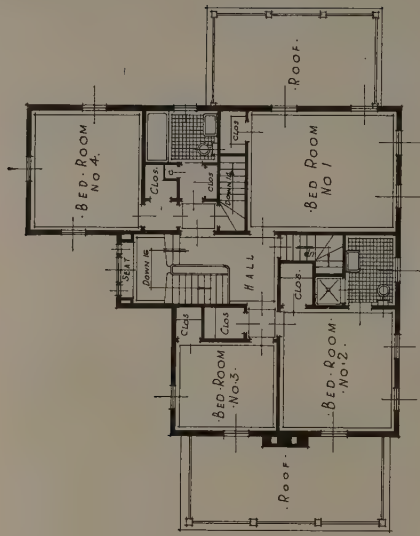


HOUSE, MRS. CHARLES LICHTI, MT. VERNON, N. Y.

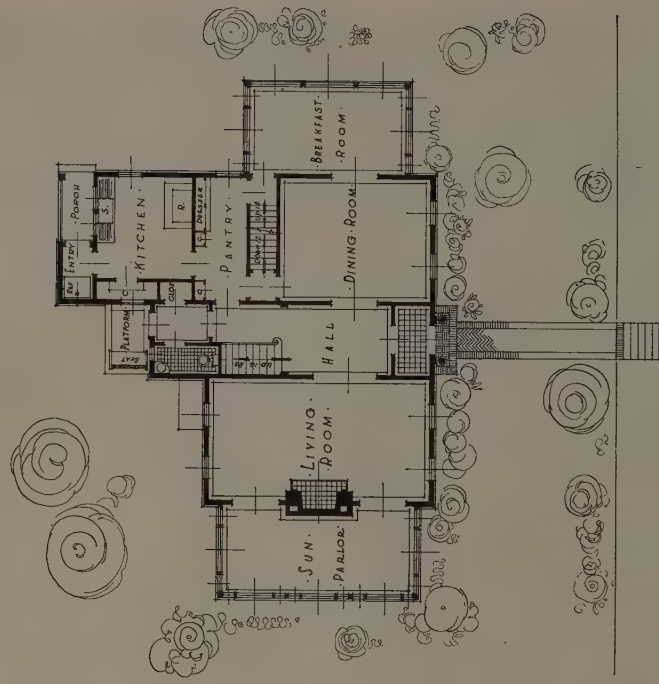
S. A. GUTTENBERG, ARCHITECT



Entrance detail



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

HOUSE, MRS. CHARLES LICHTI, MT. VERNON, N. Y.

S. A. GUTTENBERG, ARCHITECT



South front overlooking valley



Approach
from
northwest

"WYCHWOOD,"
WALLINGFORD,
PA.

DAVIS,
DUNLAP &
BARNEY,
ARCHITECTS



Test garden, and house door

"WYCHWOOD," WALLINGFORD, PA.



Bay window in dining-room

Bay window in book room

"WYCHWOOD," WALLINGFORD, PA.
DAVIS, DUNLAP & BARNEY, ARCHITECTS

An Architect's Pilgrimage into French Canada

By Edwin Laclede Howard

THE architect whose time for a holiday is limited will find much of interest in French Canada. There is still the marked influence of the Gallic people, which is not so remarkable when one recalls that the population is chiefly French. Montreal is the second largest French-speaking city in the world, and the English are in a one-quarter minority there, despite the sovereignty of Britannia. However, the American whose French is rusty will feel more at home with a Canadian restaurant menu than with the menu of a fashionable restaurant in New York. He need not be like the man of the advertisement who ordered three salads, because the menu is conveniently printed in two languages. "He thought champignons were fish" need not apply in French Canada. This is true of all public signs, even to "Auto speed, Vitesse, 20M."

The architect's chief interest is in the old buildings, and here the strength of the Church is clearly shown. Churches, nunneries, monasteries, and orphanages dominate town and village. Of the houses of the gentry, there are very few examples which have withstood the seas of time, but these few show the influence of the Courts of the Louis, in what was then "behind the beyond" of French civilization. The farmhouses remind one very much of Brittany and Normandy, in a very crude fashion, and the farmers in many localities still hold to the old provincial manners; the women in white caps seem very un-American. It was the custom to ship boat-



Château de Ramezay, Montreal



Seminaire de Quebec

loads of prospective brides from the countryside of France to settle with the early "habitant," and to found the New France. The women of the cities, such as "Manon Lescaut," were not much favored, as, unlike the peasant women, their best work was not in the fields. No doubt the lack of refinement in the smaller domestic architecture is due to the simplicity of these farmer women, although solidity and fine proportion are present—detail is lacking.

Of the church work there are three illustrations: the sketch of the entrance to the Seminaire in Quebec, a chapel on the Isle d'Orleans, and the doorway of the Chapel of the Hôtel Dieu, Quebec. The Seminaire was founded in 1663, destroyed by fire in 1701, rebuilt, destroyed during the siege of 1759, and rebuilt, using the old walls. The doorway almost might be a New England colonial, except for that vague reminiscence of the grandeur of Versailles. It is of wood, painted two shades of French gray, and the "œil de bœuf" is filled with the customary double sash demanded by the severe winter climate. The interior of the Seminaire brings one back to the Middle Ages, with its dark, endless corridors and great bare rooms. There is an interesting old chapel with old "boiserie" of rather crude detail, built by the good Bishop Briant.

The roadside chapel on the Isle d'Orleans (known also by the sweet-sounding Isle of Bacchus) is typical of many wayside shrines, a little building of Gothic form trying to be Renaissance.



Roadside chapel, Isle d'Orleans



Doorway, Quebec

The doorway of the Hôtel Dieu might well be shown to a client who believes that our colonial is a style separate and apart, a distinctly Puritan development. The walls are of rubble stone stuccoed over, scribed with joints, and whitewashed. The double rose windows are typical of Canadian churches, as is the Gothic pitch of the roof, which strains the attempted classic pediment which is brought out at the sides by stone brackets. The hospital was founded in 1693 by the Duchess d'Aigaillon, niece of Cardinal Richelieu, who brought out to the new country a band of Hospitalières nuns to establish the first institution of its kind in America.

The most important of the remaining "manoirs" is the Château de Ramezay at Montreal, built by the governor of Montreal, Claude de Ramezay, in 1703, as his official residence. For years it served as the chief meeting-place of all important visitors and as a trading-post for "Couriers des bois" who came with their furs. It was later the British residency, and Ben Franklin set up a printing-press in its vaults while on an official visit to Canada. The fine wrought-iron crosses which top the two turrets are from an old church.

The eighteenth-century farmhouse is typical of the larger houses of the "habitants," as they are still called. The proportion of roof surface to wall surface might well be a lesson taught to home builders in the United States. With modern heat insulation the dormer loses much of its terror. The walls are built of nine-inch squared logs dovetailed at the corners and sheathed with clapboards. On the interior there is very simple moulded trim. In this house the author found a set of



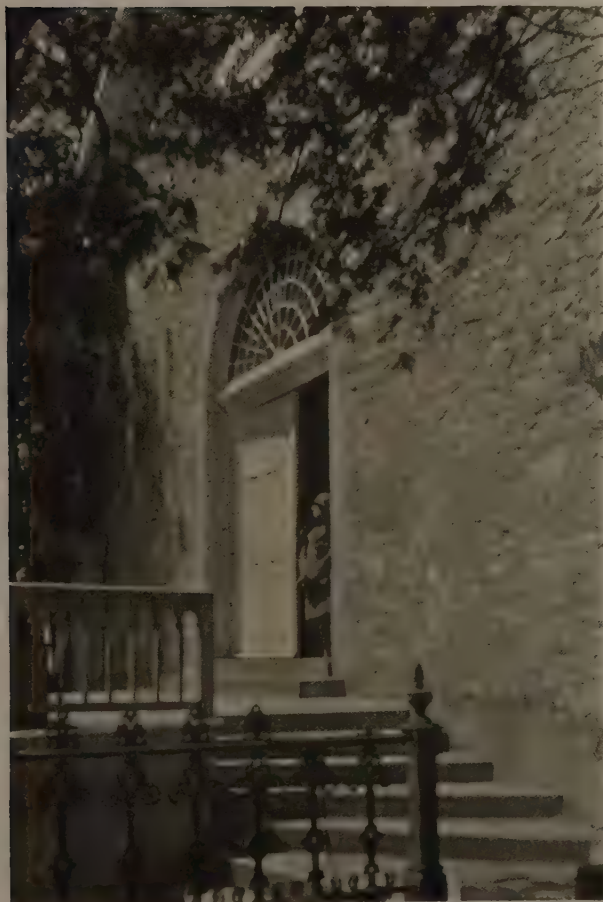
Doorway, chapel, Hôtel Dieu, Quebec



House, Rue Ste. Ursule, Quebec



Farmhouse, Château Richer



Chapel of La Bonne Ste. Anne, Beaupré

small chairs almost identical with some which he brought from Normandy a number of years ago.

The Canadian seems to be very fond of broad eaves, such as the one illustrated, and they are skilled in producing a graceful curve where the steep pitch of the roof flattens out. The pitch of the ends of the roof often differs from the front and back, at times becoming almost straight, which produces an interesting effect.

The town house of the French colonist usually shows the use of dormer windows. The entrance doors are usually quite tall in proportion and admit one to a short flight of steps at the head of which is a second inner door, as may be seen in the photograph of the Quebec doorway. The texture of the walls of the house is typical of the rubble masonry, and has been painted over. In many of the town houses there is an interior service court, access to which is at the left of the entrance door. This entrance door opens on a run of several steps leading to the inner door, an arrangement which is necessitated by the cold winters. It produces a very high entrance motive.

A town house in the Rue St. Ursule has the summer blinds installed in place of the winter double window. The Canadian seems to have a hearty fear of sunlight, so the upper part of the shutter is fixed and only the lower part hinged. In this house the nearest arch, with its wrought-iron gate, serves as the entrance to the service court, and, as a composition, might serve as an inspiration for the solution of our modern attached-garage problem.

One of the most charming buildings in the vicinity



Seminaire de Quebec



Post-office, Ste. Marie, Beauce

of Quebec is the little building used as a post-office at St. Marie, Beauce. The Tuscan fanlight doorway shows the refinement which so much Canadian building lacks, and the broad eaves and steep roofs have a grace which is almost Chinese. These eaves spring from the

walls in a large cove of three-inch boards laid lengthwise.

This little gem was the last one photographed by the author before entering the United States once more, and the apparent batter of the walls is due to the tipsiness of the camera.



Eighteenth-century farmhouse, Beauport

*Edgewater
Beach
Hotel,
Chicago*



*Decorated
concrete
ceiling*

*Marshall
& Fox,
Architects*

Effective Decorative Treatment of Concrete with Paint and Stain

By Joseph B. Mason

FRANKNESS of construction, simplicity, and a desire to produce artistic effect with the least expenditures of money are leading to a more frequent use of paint and stain applied directly to interior concrete. The practice is entirely in accord with the growing tendency to accept and make use of concrete as an architectural and decorative medium in itself. We are beginning to realize that the material possesses inherent qualities which are worthy of development. Color in concrete, too, is being used much more widely than in the past, and both color and ornate designs play a greater part in the decorative plan calculated to emphasize the textural and mass effects of concrete.

Exposed beams and rough ceiling panels of concrete offer an unusual opportunity for decorative treatment with paint or stain. Certainly use of the beam structure, supporting the floor above, as part of the decorative plan, is both economical and sensible, since it allows omission of lathing, furring, and plaster, and brings the beams into use artistically as well as structurally. It is sometimes necessary to add a few false beams to complete a design, but as a rule this expense is considerably less than the cost of lath and plaster.

USE OF TEXTURE

Artistically this plan is very satisfactory, as the concrete surface offers a very suitable texture for application of colors and designs. The texture, in the most successful work, is made a part of the design; that is, the texture is brought through the painted

decoration in order to make the latter appear to be embedded in the concrete and not merely painted on the surface. My preference lies with this method; however, many treatments are carried on in which no use is made of texture. Artificial graining and detail are produced on a surface purposely made devoid of roughness.

Considerable roughness such as board marks and other surface irregularities, especially in beamwork, do not prove detrimental to the decoration. A wise designer makes these textural qualities part of his plan. While imitation of wood is quite common, I see no reason why this should be developed. Just as precast-stone manufacturers passed through a stage of imitation, and finally emerged with a texture and color treatment they were proud to call unique to concrete alone, so decorators in paint and stain will realize that most effective art lies not in imitation but in the bringing out of original and inherent qualities of the material.

SELECTION OF DESIGN

It is vital that decoration on concrete should be designed to acknowledge and emphasize the construction of the surface to which it belongs. Geometrical forms, as a rule, are more appropriate to concrete than floral. Ornateness of design may very easily be carried to extremes where more simple, conventional-line forms would have harmonized better with the dignity and massiveness of the concrete.

Structural elements may be enhanced by proper

emphasis in decoration of concrete. For example, radial elements such as circular borders and interlaces may reinforce the upward thrust of a dome or rotunda. In beamed ceilings, relations between large and small bearing members may be indicated by relative strength of the ornament appearing on them. Focal points, marked with appropriate spots, may help to correct the optical illusion that a beam, no matter how true it may be, seems to bow downward.

Color should be used, not only in carrying out symbol, ritual or tradition; but also in a way to assist the ornamental schemes in their mission of emphasizing

ening. But a change is taking place which must be taken into account. For this reason, paints and stains are not applied directly to the concrete but to a special primary material applied first.

A base coating applied directly to the concrete must have certain qualities which counteract chemical action in the concrete. Recently placed concrete contains appreciable quantities of calcium hydrate (lime) which, being a strong base, tends to act destructively on paint oils. The priming coat must counteract this, and at the same time present a surface capable of receiving and retaining oil paints and pigments without destroy-



Massive beam girders and concrete roof slabs of Al Malaikah Temple Ballroom, Los Angeles, Calif.



Decorated concrete ceiling, Edgewater Beach Hotel, Chicago. Marshall & Fox, Architects

construction. Strong accents are placed at important points. Small elements should be richer in color than large areas, and in general, warm colors should act to support cooler shades. A central dome which soars above the rest is kept in a cool scheme of blue-green-violet, while supporting transepts are in tones whose warmth emphasizes the height of the dome.

PREPARING THE SURFACE

While use of paints and stains is as old as architecture itself, application of such colors to concrete is a comparatively recent art. I have indicated a few points in connection with designs and colors in their relation to structural aspects; I now come to a more recent development—application of pigments to the concrete surface, and preparation of the surface.

Concrete is a material totally unlike any other substance to which paint or stain is applied. We know it is subject to a slow chemical change which extends over many years—possibly forever—in which the curing action goes forward swiftly at first and then very gradually. This is not a reflection on the material; actually the process is one of solidifying and strenght-

ing their permanency. It must have considerable penetrative quality.

Several methods can be used for neutralizing the lime near the surface of the concrete. These may be enumerated as follows:

1. Treatment with a solution of zinc sulphate.
2. Treatment with a solution of magnesium fluosilicate.
3. Seasoning in the presence of air and moisture.

ZINC SULPHATE TREATMENT

The best-known method of neutralizing lime in a green concrete surface, preliminary to painting, was discovered by Charles Macnichol, a master painter of Washington, D. C. The method consists in treating the concrete or mortar surface with a solution of zinc sulphate made by dissolving a given weight of the salt in the same weight of water (8.5 pounds of zinc sulphate in 1 gallon of water). This solution is applied with an ordinary paint-brush. In order to avoid untreated laps or "holidays" as they are called by the painter, the solution should be tinted. At least 48

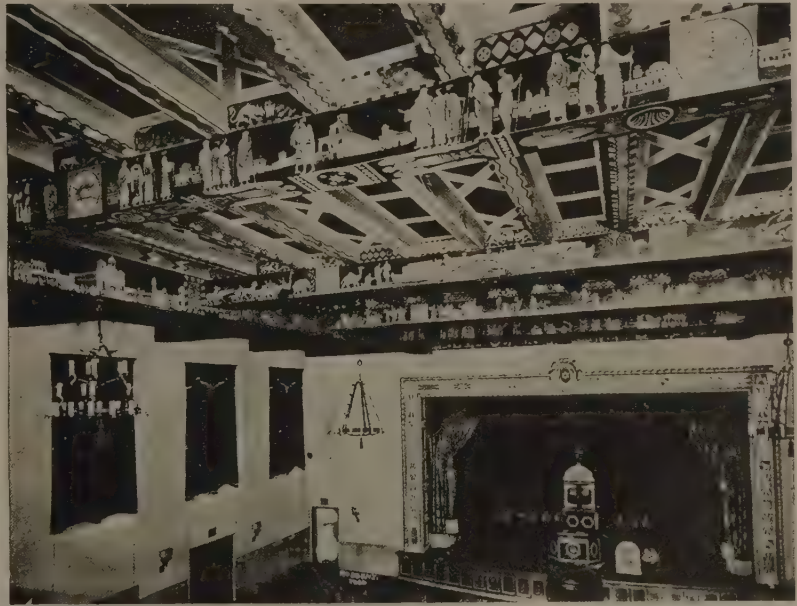
hours should be allowed for zinc sulphate to react and dry, after which all of the lime near the surface will be converted into calcium sulphate (gypsum); zinc hydrate is another product of this reaction. After the surface has dried thoroughly the concrete immediately underneath will contain within its pores a mixture of zinc oxide and gypsum. These compounds will have no harmful effect on linseed oil.

The zinc-sulphate treatment is simple, effective, and comparatively cheap. It does not affect delicate paint pigments such as pinks, yellows, greens, reds, and Prussian blues. It has been thoroughly tried out

or more, providing it has been kept moist, it no longer contains any free lime at the surface. The carbon dioxide in the atmosphere has combined with the lime, to form calcium carbonate, a neutral salt. If the concrete is exposed to the air and moisture for a longer period, this process of carbonation extends below the surface. The carbon dioxide penetrates through the pores into the concrete, and may form a carbonated crust having an average thickness of half-an-inch or more. Thus concrete, and even rich stuccos that have been allowed to stand for a summer, providing sufficient moisture is present, no longer contain any dele-



Concrete beamed ceiling in elevator lobby of the Portland Cement Association Building, Chicago



A story is told by the stencilled figures on these concrete beams in the main auditorium of the Temple House, the Union Temple, Brooklyn.

and approved by master painters, as well as competent chemists, and is probably the most satisfactory method for counteracting the effect of raw lime in concrete.

FLUOSILICATE TREATMENT

Magnesium fluosilicate ($\text{MgSiF}_6 \cdot 6\text{H}_2\text{O}$) is a white crystalline salt. It is soluble in 1.53 parts by weight of cold water, and is sold in solution ranging from 7 per cent to 20 per cent, under various trade names.

When a solution of magnesium fluosilicate is sponged on a concrete surface, the lime reacts to form calcium fluoride; finely divided silica is another reaction product. Both the calcium fluoride and silica are insoluble in water. Tests have shown that several applications of a 7 per cent solution of the fluosilicate will effectively neutralize the lime. Contrary to statements frequently made, magnesium fluosilicate when applied to the surface of concrete does not waterproof it.

SEASONING IN AIR

Where time permits, concrete should be allowed to weather for a considerable period of time before paint or stain is applied. After it has weathered for a month

terious lime near the surface and may be painted, like any other material having the same texture and porosity, with any good outside paint.

PRIMING OR SIZING CONCRETE SURFACES

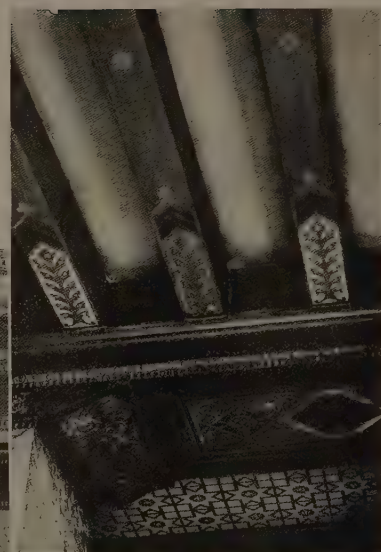
After neutralizing the surface lime, it is necessary to fill the pores of the concrete in order to keep the oil paints or stains from penetrating too deeply. Priming prevents suction. Some of the suction is eliminated during the neutralizing treatment; the degree of suction left will naturally depend upon the density or porosity of the concrete. Very dense concrete, particularly those that have been trowelled, like some floors and stuccos, may not need additional priming. More porous concrete will require filling.

One of the best materials for priming concrete is raw linseed oil with or without pigments. Another excellent filler is linseed oil containing red lead with sufficient drier. If the concrete is fairly dense, it may be necessary to add turpentine or naphtha thinner to get penetration. Porous concrete would, of course, require little thinner, and if the porosity is very pronounced no thinner is necessary. Another filler that



Stencil work on painted beams in Library of Wiebolt Hall, Northwestern University

Public Library, reference room, Los Angeles. An excellent example of decorative treatment of concrete. Here the texture of the concrete has been allowed to show through the stain and has become a part of the decorative scheme



Details of beams in ceiling of lobby of Eastgate Hotel, Chicago

has given good results is spar varnish cut down one-half with turpentine, to which some aluminum-bronze powder has been added.

One coat of the primer will be found sufficient in all cases, excepting where concrete of extreme porosity is being treated. With such an open structure, two coats will be required to nullify the suction. When colorless fillers are used it is advisable to add some dye or pigment that will enable the painter to avoid leaving untreated laps.

The primed concrete surface still retains all of the texture and character peculiar to this material. Priming does not obliterate the surface features that are unique with concrete. The roughness and board markings on concrete serve in a great many instances to enhance the decorative effect. Staining with thinned linseed-oil paints may be done directly on the primed concrete. The stained surface is then used as a background for stencils or murals.

PAINTING

With the surface filled, the task of painting concrete is no longer any different from that of painting on wood of like texture. Paints having a vehicle composed of pure linseed oil ground with standard pigments give excellent results. Any good linseed-oil paint that is designed for the given type of work will stand well. Tung oil is sometimes added to the linseed oil because of its toughening effect on the paint film. It also gives increased resistance to moisture. Non-drying oils should not be used in concrete paints because they cause more or less rapid disintegration of the paint film.



It may be instructive to give a few specific examples of paints that have proved durable when used on concrete. White lead or zinc oxide with small quantities of extender pigments like barytes and silica, ground with mixtures of raw and heavy-bodied linseed oil with or without Tung oil, will give good results.

A mixture composed of 70 per cent white lead and 30 per cent zinc oxide ground together in about 80 per cent of raw linseed oil and 20 per cent turpentine, is well suited for painting concrete. In the final coat it is advisable to use 90 per cent raw linseed oil, 10 per cent turpentine, and one pint of good copal varnish to each gallon of paint. Where a high degree of weather-proofness is desirable or where a gloss finish is wanted, a superior grade of varnish may be used for the final coat.

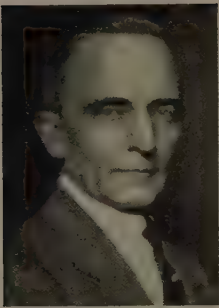
STAINING CONCRETE

It is necessary to neutralize the lime at the surface of the concrete, and apply a sizing coat when stain is applied in order to get even penetration.

Staining is done with a thinned linseed-oil paint. A good true oak stain may be made in accordance with the following formula:

One-half gallon raw linseed oil.
One-half gallon pure turpentine.
Two pounds raw Sienna.
Three-quarter pounds raw Umber.
Small amount of burnt Sienna.

Any desired tint may be obtained by changing the amount and character of the pigment.



Alfred Granger, F. A. I. A., a prominent and active figure in the Institute and in Chicago civic work



Rowland C. Hunter, of New York, has a nationwide reputation for private residential work



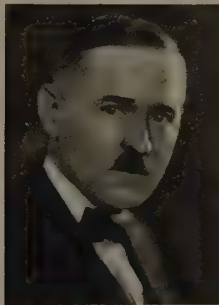
A. F. Gilbert, engaged in general practice and specializing in high-class commercial work in New York



Walter W. Ahlschlager is president of the well-known Chicago firm of architects. He designed the Roxy theatre



George B. McDougall practices in Sacramento, Calif., and is an active figure in the A. I. A.



Haskell H. Martin is an architect of Greenville, S. C., and president of the S. C. Chapter of the A. I. A.



Henry H. Kendall, F. A. I. A., is a prominent member of the profession in Boston and past president of the A. I. A.



Oscar T. Lang, of Lang-Raugland & Lewis, Minneapolis, and past secretary of the Minnesota Chapter, A. I. A.



Harry Allan Jacobs, of New York, has had a reputation for many years for club-houses and institutional buildings



J. W. Northrup, President, South Texas Chapter, A. I. A., formerly gave useful service in Bridgeport, Conn.



H. G. Ripley, of Ripley & Le Bouillier, Boston, a designer and artist of unusual ability

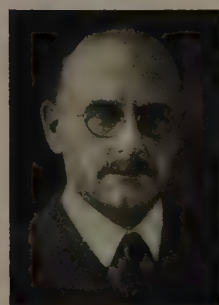
*You know these
men by
reputation—
do you
know them by
sight?*



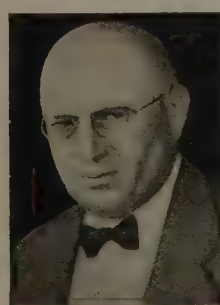
*Courtesy Technology Review
H. J. Carlson, F. A. I. A., of Coolidge and Carlson, an active firm of architects in Boston*



Louis L. Norton, of Norton & Townsend, New Haven, who do general work, specializing in banks



W. H. Sears, an architect of Chattanooga and president of the Tennessee Chapter of the A. I. A.



Richard Kiehnel, head of a Pittsburgh firm which established a successful Florida office



Edward Bates Franzheim, A. I. A., is an active member of the profession in Wheeling, W. Va.



Merritt Harrison, of Harrison & Turnoch, a prominent firm of Indianapolis architects



A. Hart Hopkins, of Buffalo and secretary of the Buffalo Chapter of the A. I. A.

BOOK REVIEWS

MEXICAN ARCHITECTURE OF THE VICE-REGAL PERIOD. By WALTER H. KILHAM, S.B., F. A. I. A. 222 pages, 6 by 9 inches. Illustrated from photographs. New York: 1927: Longmans, Green & Co. \$5.

Another American architect discovers the great treasure-house lying at our very doors. Mr. Kilham's photographs and individual text comment open up many new vistas into the gorgeously exuberant work of the Spaniards and their Indian workmen. Mr. Kilham's new material is so interesting that we could have wished for larger reproductions.

THE ARCHITECTURE OF ANCIENT ROME. By WILLIAM F. ANDERSON, A. R. I. B. A., and R. PHENÉ SPIERS, F. S. A., F. R. I. B. A. Revised and rewritten by THOMAS ASHBY, D.Litt., F. S. A., late Director of the British School at Rome. 202 pages, 94 plates, 6 by 9 inches. 202 illustrations. New York: 1927: Charles Scribner's Sons. \$7.50.

A new edition of an established standard work, Messrs. Anderson and Spiers's "Architecture of Greece and Rome," now appears in two separate volumes, each revised and incorporating the latest findings of the archaeologists. Both Professor Dinsmore and Doctor Thomas Ashby have had the great advantages of continued study of the monuments themselves on the spot, and both have brought to these revised volumes new material of distinct value.

DOMESTIC GOTHIC OF THE TUDOR PERIOD. By SIDNEY E. CASTLE, F. R. I. B. A. 80 pages, 54 plates, and index, 7¼ by 9¾ inches. Illustrated from photographs and drawings. Jamestown, N. Y.: 1927: International Casement Co., Inc.

Last year Mr. Castle delivered a series of lectures in various American cities under the auspices of the Producers' Research Council. These lecture notes and the representative illustrations have now been put into book form. Among the details discussed Mr. Castle devotes considerable space to the all-important window in Tudor work—its tracery, its leading, its hardware.

ENGLISH ARCHITECTURE IN A COUNTRY VILLAGE. By ARTHUR H. PLAISTED. 41 pages, 5½ by 8½ inches. Illustrated. London: 1927: Longmans, Green & Co. \$1.

Brief observations on the monuments in Medmenham, Buckinghamshire, by its vicar.

THE ARCHITECTURE OF ANCIENT GREECE. By WILLIAM F. ANDERSON, A. R. I. B. A., and R. PHENÉ SPIERS, F. S. A., F. R. I. B. A. Revised and rewritten by WILLIAM BELL DINSMORE, Professor of Architecture, Columbia University and in the American School of Classical Studies at Athens. 240 pages, 64 plates, 6 by 9 inches. 203 illustrations. New York: 1927: Charles Scribner's Sons. \$7.50.

ANNOUNCEMENTS

Victor A. Rigaumont, architect, announces the opening of an office in New York at the Loew State Building, 1540 Broadway, also the removal of his Pittsburgh office to the Loew Penn Building, Penn Avenue and Federal Street, Pittsburgh. A complete line of manufacturers' catalogues is desired for the New York office.

A. Blair Ridington, architect, announces the removal of his office to Suite 1170, Paul Brown Building, St. Louis.

Walter G. Jameson and Elbert I. Harrison have formed a partnership for the practice of architecture under the firm name of Jameson & Harrison, architects, as successors to Warren W. Day, with offices at 1014-16-18 Peoria Life Building, Peoria, Ills.

John W. Keyes, architect, announces the opening of his office in the Otis Building, 112 South Sixteenth Street, Philadelphia.

Marston, Van Pelt and Maybury, architects, announce the dissolution of their firm. Mr. Garrett Van Pelt, Jr., will open offices at 16 South Oakland Avenue, Pasadena. Mr. Sylvanus B. Marston and Mr. Edgar W. Maybury will practise under the firm name of Marston & Maybury, retaining the present offices at 25 South Euclid Avenue, Pasadena, and 402 Union Oil Building, Los Angeles.

Myron Hunt, architect, announces that the firm's name has been changed to Myron Hunt & H. C. Chambers, Los Angeles, Calif.

C. V. R. Bogert, architect, will be located in the People's Trust and Guaranty Company Building, 210 Main Street, Hackensack, N. J.

Alexander B. Trowbridge, architect, announces that he has leased new offices at 40 East 49th Street, New York City, where he will resume the general practice of architecture and will also continue his special practice as a consultant.

C. C. Britsch, architect, announces that Harold H. Munger has been taken into partnership. They will practise under the firm name of Britsch & Munger, architects, 220 Colton Building, Toledo, Ohio.

A. F. Amodio, architect and engineer, of the Commerce Building, Atlantic City, N. J., announces the opening of an office at 45 Branford Place, Newark, N. J.

Henry Bailey Alden, architect, announces the removal of his offices to the Cunard Building, 126 State Street, Boston, Mass.

Fred A. Eskridge announces the removal of his office from the Theatre Building to 202 First National Bank Building, Hollywood, Fla.



NEAR NEWPORT, ESSEX



PHOTOGRAPHIC
NOTES
OF
PLASTER
HOUSES
IN
ENGLAND

BY
WILLIAM
PITKIN, JR.,
AND
SEWARD H.
MOTT
LANDSCAPE
ARCHITECTS



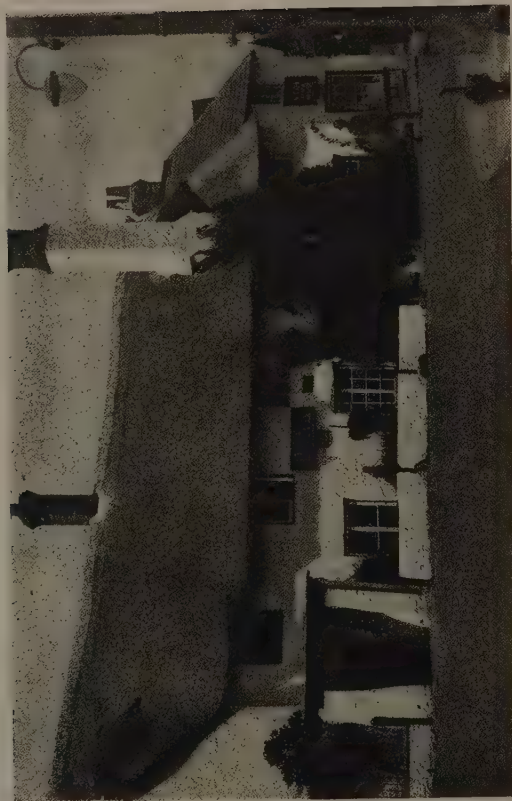
NEAR PORLOCK



NEAR TIVERTON IN DEVONSHIRE



WINCHESTER (OLDEST HOUSE)



FORLOCK



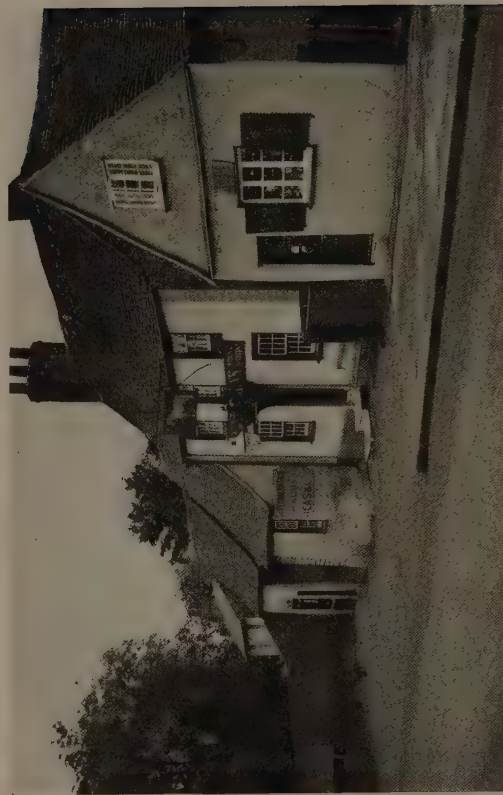
IWERTON, DEVON

PHOTOGRAPHIC NOTES OF PLASTER HOUSES IN ENGLAND

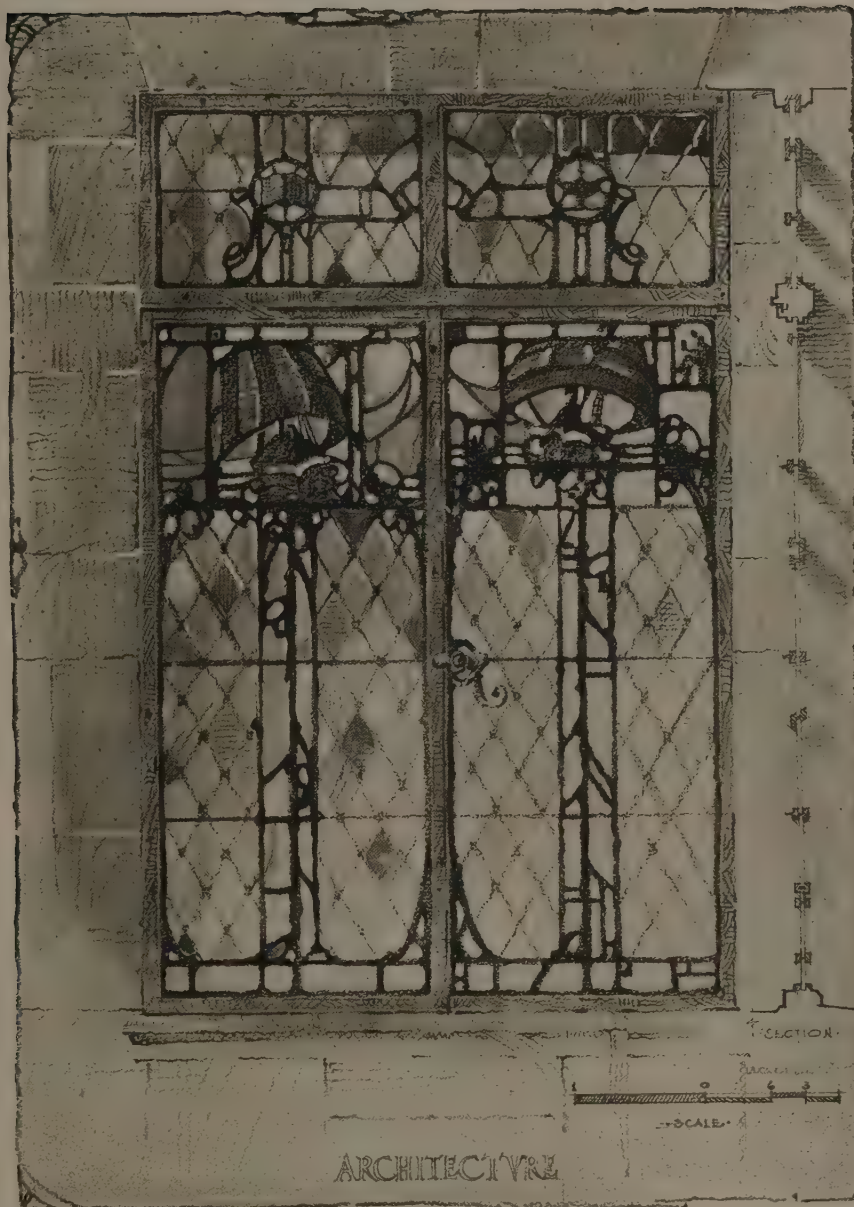
BY WILLIAM PITKIN, JR., AND SEWARD H. MOTT, LANDSCAPE ARCHITECTS



HERTFORDSHIRE



NEAR WATFORD IN HERTFORDSHIRE



DESIGN
AWARDED
FIRST
PRIZE

ARCHITECTURE

By
Hilyard
Robert
Robinson,
Washington,
D. C.

ARCHITECTURE'S Competition V—Report of the Judges

IN naming the awards for Competition No. V, "A Leaded-Glass Window in the Library of an American Gentleman," the judges are again impressed with the fact that the competitors are not familiar with the character of materials.

The prizes for Competition No. V were unanimously awarded to: First Prize—Hilyard Robert Robinson, Washington, D. C. Second Prize—Norman Herreshoff, Brooklyn, N. Y. Third Prize—Louis N. Shapiro, Wilmington, Del. Fourth Prize—Walter J. Campbell, Danbury, Conn. Fifth Prize—Walter T. Rolfe, Fargo, N. D.

The winning design is imaginative and at the same time coherent.

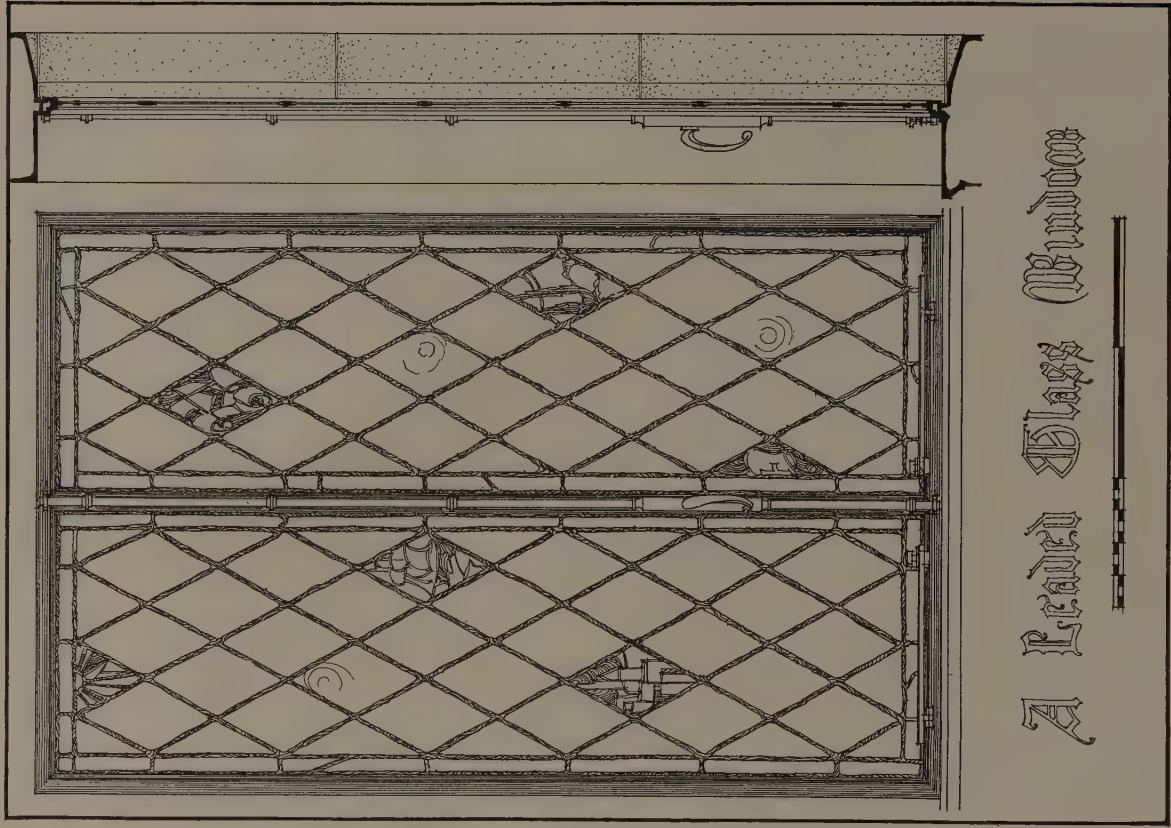
The jury regrets a certain tendency to mannerism in the breaking up of the surfaces, and a certain lack of relation between the diagonally quarried background and the rectangular lines of the decorative composition.

The designs submitted showed a fairly uniform excellence in the main divisions of their compositions, but were somewhat lacking in imaginative quality. Certain of the designs, while excellent in composition, showed a manifest lack of the leaded-glass character.



SECOND PRIZE DESIGN

By Norman Herreshoff, Brooklyn, N. Y.

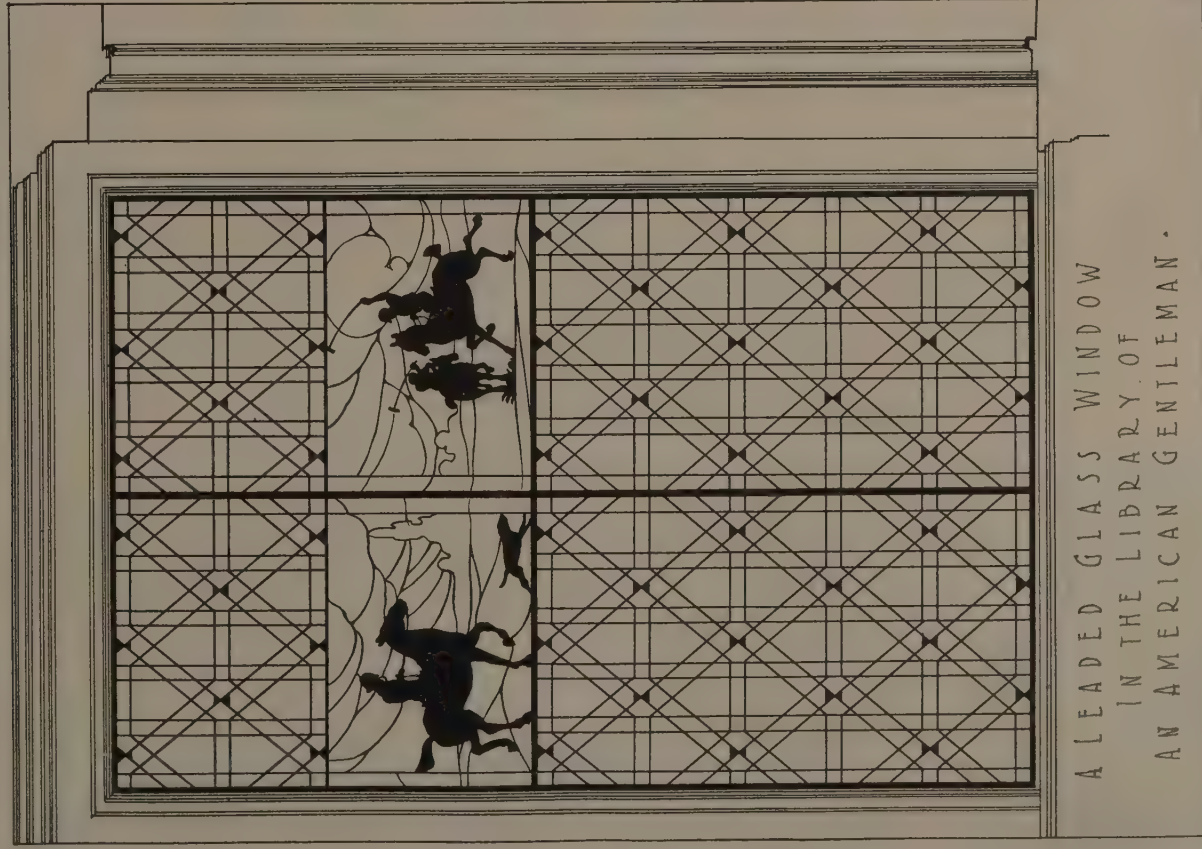


A LEADED GLASS WINDOW

THIRD PRIZE DESIGN

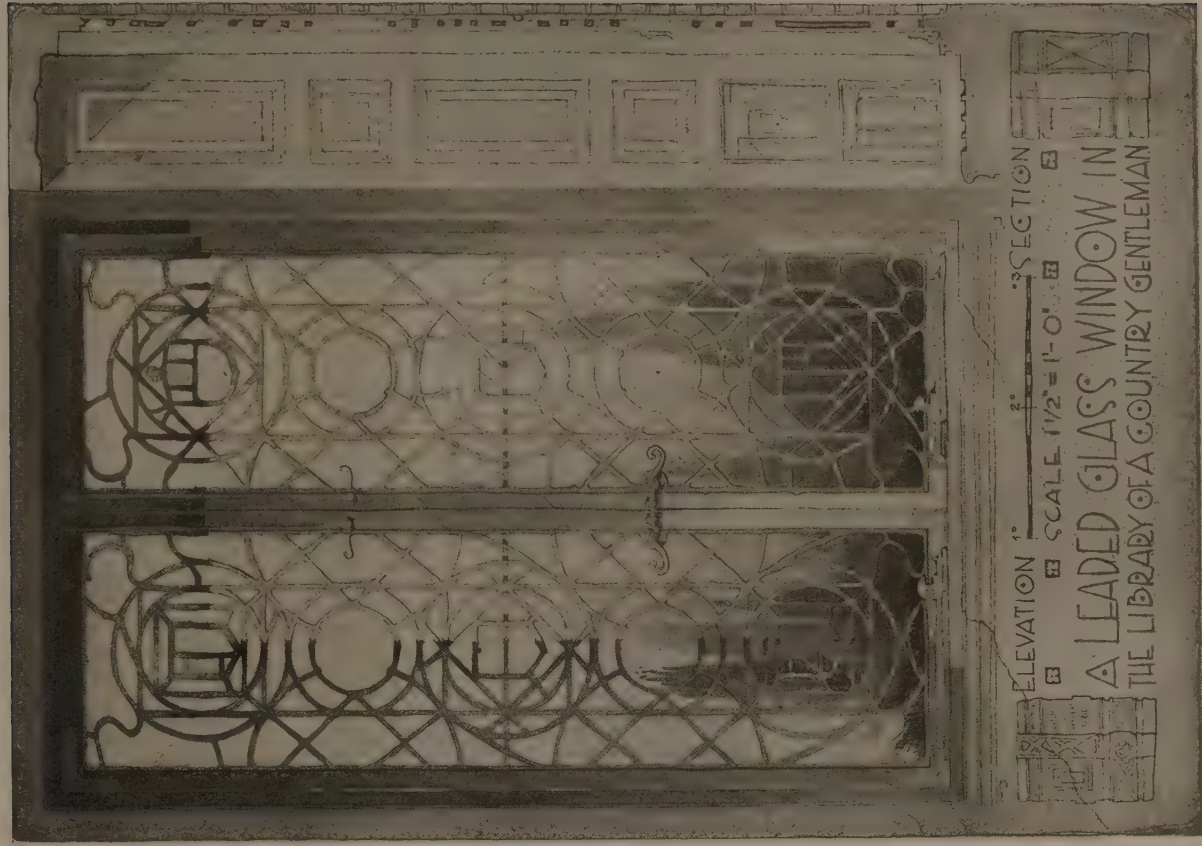
By Louis N. Shapiro, Wilmington, Del.

JULIUS FRATER



FOURTH PRIZE DESIGN

By Walter J. Campbell, Danbury, Conn.



FIFTH PRIZE DESIGN

By Walter T. Rolfe, Fargo, N. D.



ARCHITECTURE'S COMPETITIONS

GENERAL CONDITIONS

Jury of Awards: Alexander B. Trowbridge, architect, and formerly consultant for all Federal Reserve Banks, consented to act on the Jury during the illness of H. Van Buren Magonigle.

J. Munroe Hewlett, artist and architect, succeeded Edmund S. Campbell.

Henry H. Saylor, Editor of ARCHITECTURE.

Compensation to Competitors: ARCHITECTURE will pay to the winners of each competition, immediately after receiving the jury's judgment, the following:

For Design placed First...	\$150.00
" " " Second..	75.00
" " " Third...	30.00 in books*
" " " Fourth..	20.00 in books*
" " " Fifth...	10.00 in books*

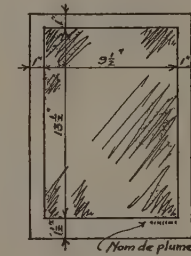
*These to be chosen from the Art and Architectural Catalogue of Charles Scribner's Sons.

In addition to the above awards, which are made for each one of the monthly competitions, ARCHITECTURE will present three medals at the end of the twelfth competition, one of gold, one of silver, and one of bronze, to the three designs chosen from among the monthly winners which, in the opinion of the jury, show the greatest merit in design.

Eligibility: Architects and draftsmen are invited to enter one or all of these monthly competitions. It is *not* necessary that a competitor be a subscriber to ARCHITECTURE. A competitor may submit one or

more designs in any of these competitions, but not more than one prize will be awarded to a competitor in each.

Requirements: One sheet (paper, not cardboard) only is required for the presentation of each design. It must be exactly of the size indicated in the sketch diagram herewith, the border margins left blank excepting for the nom de plume or other identifying device. The drawing may be in line or wash, or both, but if in wash it should be in monochrome, preferably in India ink. Indicate all scales graphically. To preserve the anonymity of drawings, each is to be signed with a nom de plume which is also written upon the outside of a blank white envelope containing the competitor's name and address. Drawings may be sent flat or rolled, and are to be addressed "ARCHITECTURE, Competition No. —, 597 Fifth Ave., New York, N. Y." The closing times given below are for receipt of entries at the office of ARCHITECTURE, rather than the closing by postmark date—this being necessary in order that judgments can be made and published in the following issue of the magazine. In justice to all, no questions regarding the competitions can be answered.



Drawings may be sent flat or rolled, and are to be addressed "ARCHITECTURE, Competition No. —, 597 Fifth Ave., New York, N. Y." The closing times given below are for receipt of entries at the office of ARCHITECTURE, rather than the closing by postmark date—this being necessary in order that judgments can be made and published in the following issue of the magazine. In justice to all, no questions regarding the competitions can be answered.

Drawings awarded prizes become the property of ARCHITECTURE for publication and for any other use at the publishers' discretion. Other drawings will be returned to the senders only if postage is included.

Programmes for Competitions VII, VIII, and IX

Competition VII. Closing October 3, 1927, at noon.

Subject: An altar in a Roman Catholic chapel, designed in the period of the Italian Renaissance. The chapel width is 30 feet; the altar, without approaches, not over 12 feet in width. Show altar, furnished, in front and side elevations at $\frac{3}{8}$ -inch scale, with plan. Compose the sheet so as to fill as much as possible of the available space with larger-scale details.

Competition VIII. Closing November 1, 1927, at noon.

Subject: The furniture for an architect's reception room adjoining his main library and consultation room. The size is 10 by 15 feet, 8 feet high. There

are needed: a table, two straight-back chairs, one more comfortable chair, and a telephone stand. Show furniture preferably at $1\frac{1}{2}$ -inch scale and a sketch perspective of interior. There is a door on either side of the room, in the centre, and a window at one end.

Competition IX. Closing December 1, 1927, at noon.

Subject: Working-drawings of a Palladian window in the gable end of a shingled house. Show all details required for proper execution of the work, utilizing whole sheet as nearly as possible. Design will count 70 per cent, excellence of drawing 30 per cent, in the judging.

ARCHITECTURE'S PORTFOLIO OF PALLADIAN MOTIVES



❖ ❖ ❖ *Subjects of Previous Portfolios* ❖ ❖ ❖

PANELLING OF THE ENGLISH TYPES

January, 1927

STAIRWAY DETAILS (GEORGIAN, EARLY AMERICAN, ETC.)

February, 1927

STONE MASONRY TEXTURES

March, 1927

ENGLISH CHIMNEYS

April, 1927

FANLIGHTS AND OTHER OVERDOOR TREATMENTS

May, 1927

TEXTURES OF BRICKWORK

June, 1927

IRON RAILINGS

July, 1927

DOOR HARDWARE

August, 1927

SUBJECTS IN PREPARATION FOR FUTURE ISSUES

Beamed Ceilings
Built-in Bookcases
Chimney Tops
Circular and Oval Windows

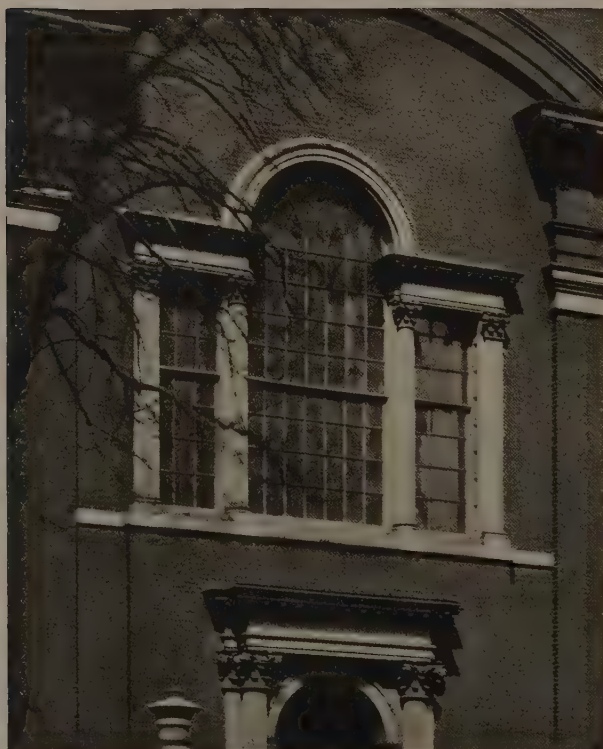
Colonial Balustrades
Cornices of Wood
Decorative Plaster Ceilings
Garden Steps

English Fireplaces
Floors of Wood
Gable Ends
Garden Gates

Garden Walls
Rain-conductor Heads
Stucco Textures
Treillage



A. G. RICHARDSON

(OLD) ALEXANDER FIELD HOUSE
LONGMEADOW, MASS. (WHITE PINE MONOGRAPH)

OLD ST. JOHN'S LUTHERAN CHURCH, PHILADELPHIA



(OLD) SALEM, MASS.



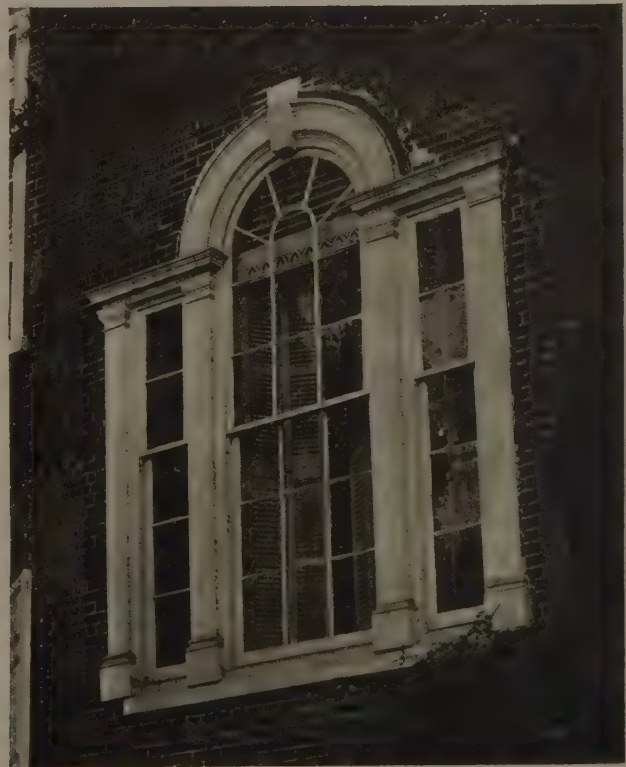
CROSS & CROSS



LITCHFIELD & ROGERS



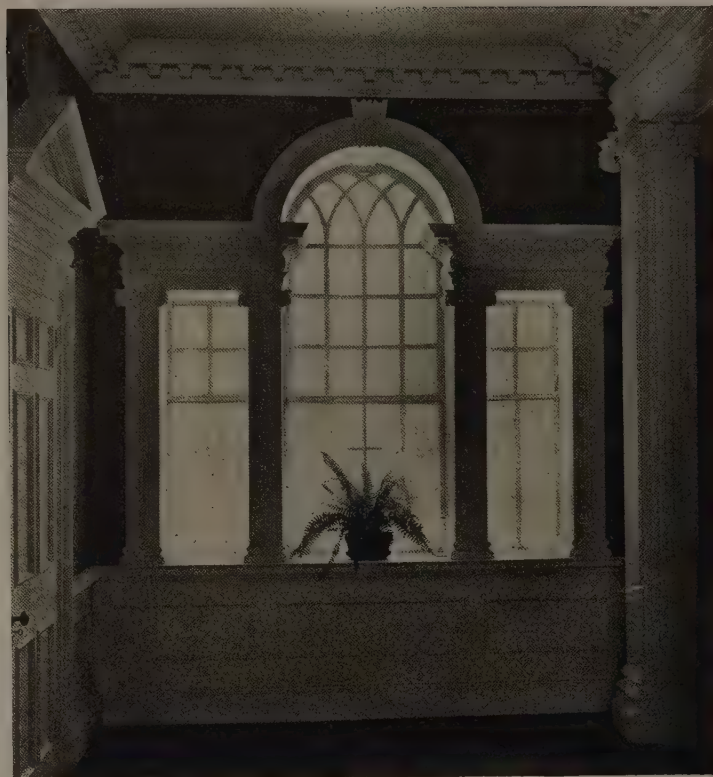
MODERN



MEAD HOUSE, NEW CASTLE, DEL.



JOHN RUSSELL POPE



(OLD) MT. PLEASANT, PHILADELPHIA, PA.



(OLD) CHRIST CHURCH, PHILADELPHIA, PA.



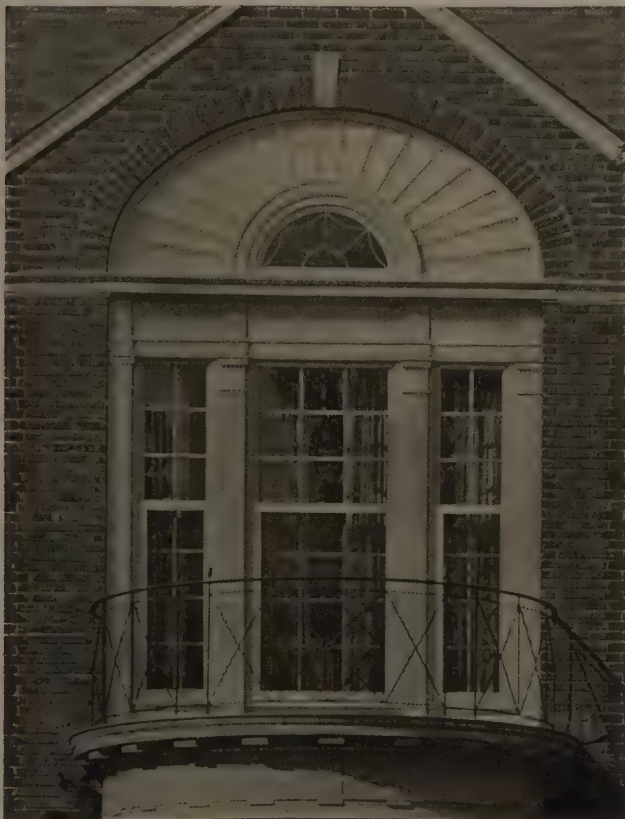
PLEASANTS PENNINGTON



(OLD) INDEPENDENCE HALL, PHILADELPHIA, PA.



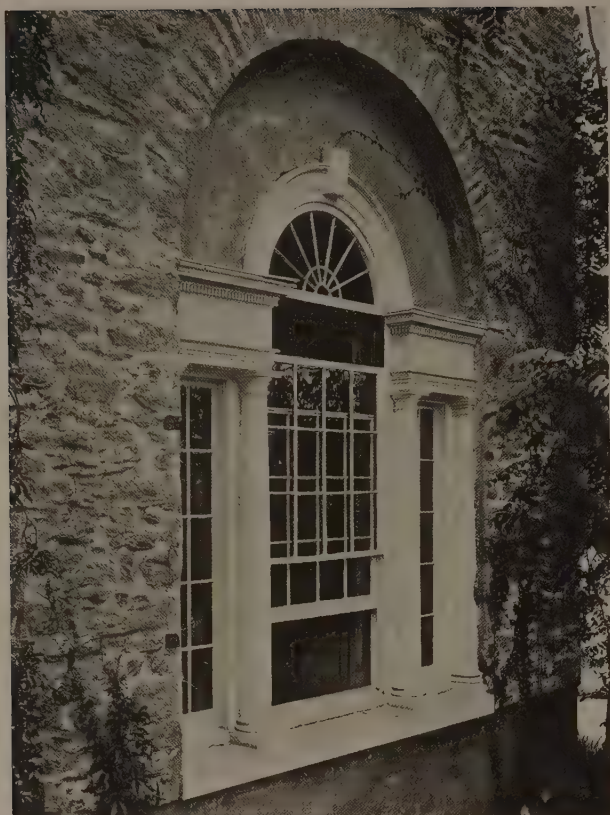
ROGERS & ZOGBAUM



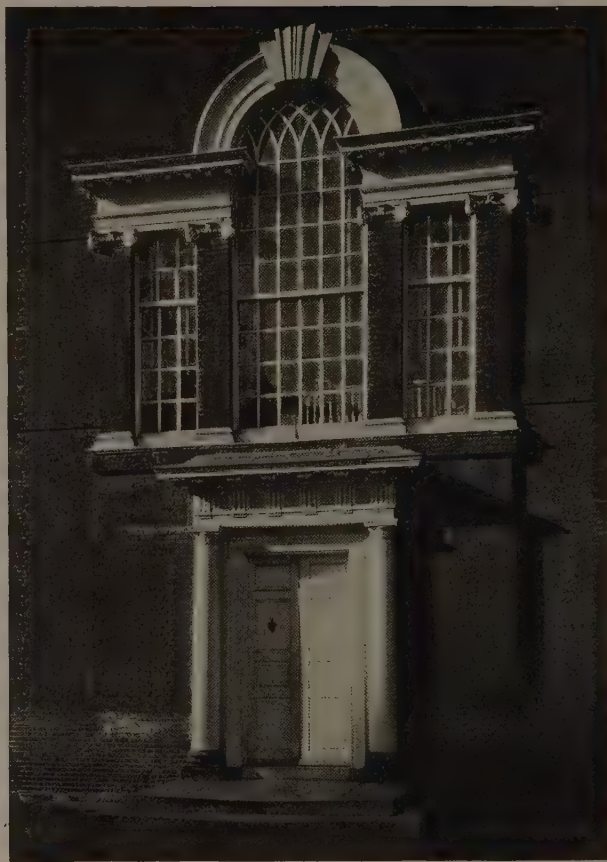
AYMAR EMBURY II



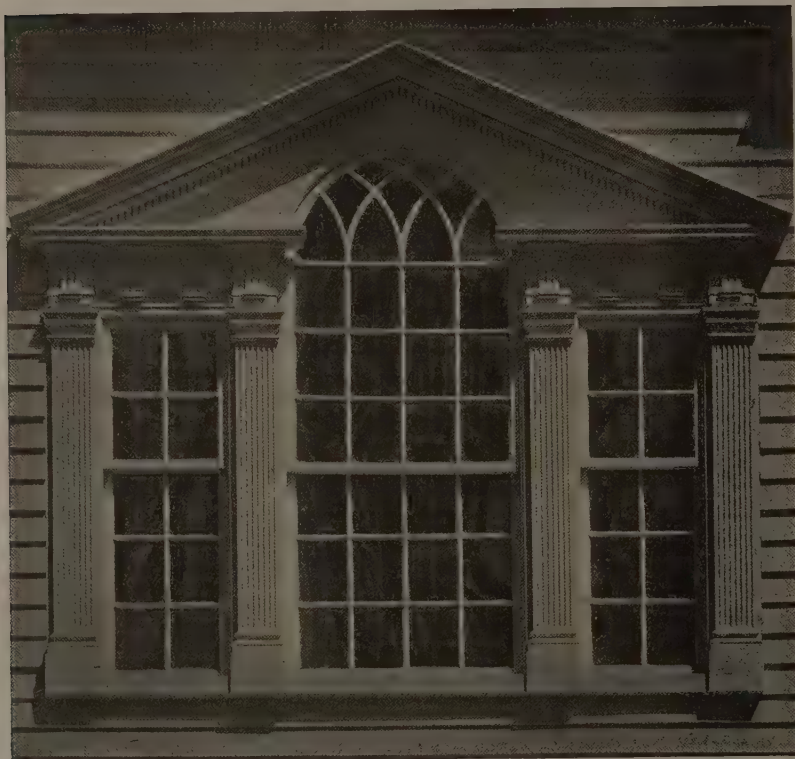
MURPHY & DANA



(OLD) "THE WOODLANDS," PHILADELPHIA, PA.



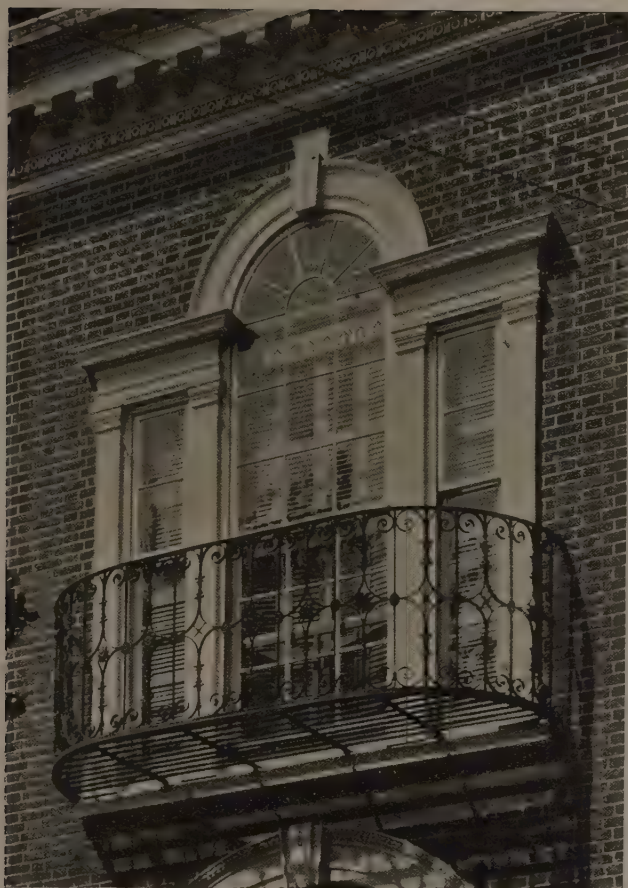
(OLD) INDEPENDENCE HALL, PHILADELPHIA, PA.



(OLD) HAWKINS HOUSE, SOUTH SHAFTSBURY, VT.
(WHITE PINE MONOGRAPH)



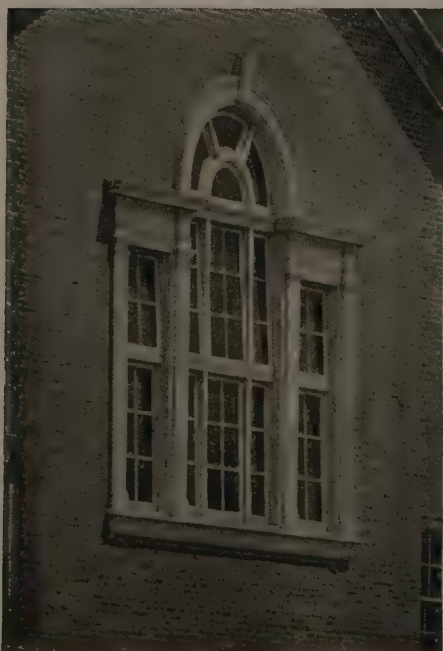
S. B. EISENDRATH (REMODELLING)



(OLD) READ HOUSE, NEWCASTLE, DEL.



(OLD) ST. PETER'S CHURCH, PHILADELPHIA, PA.



PEABODY, WILSON & BROWN



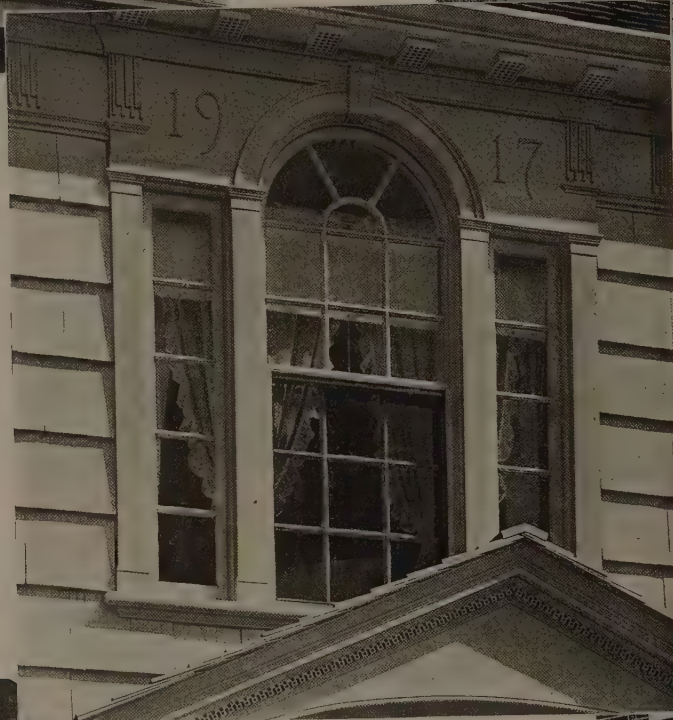
(OLD) GENERAL DAVID ROBINSON HOUSE, BENNINGTON, VT.
(WHITE PINE MONOGRAPH)



MODERN



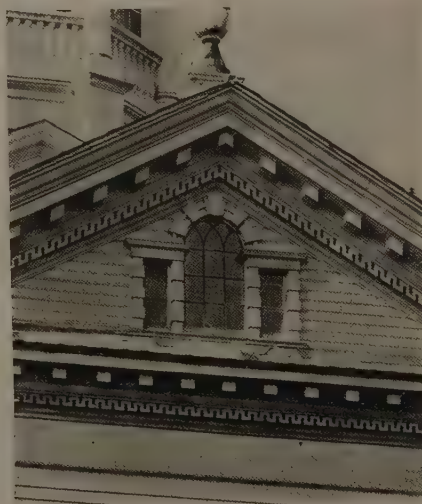
MODERN



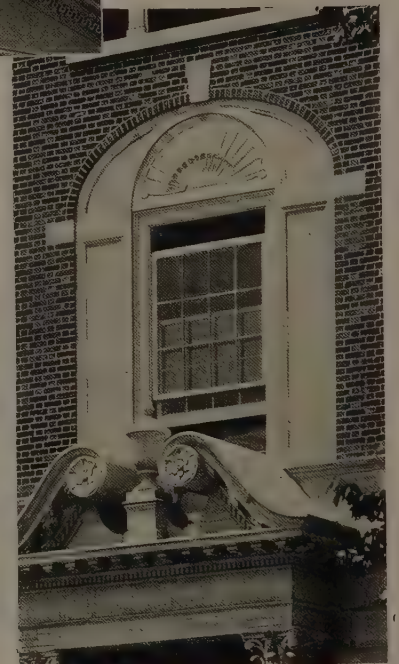
ELECTUS D. LITCHFIELD



ROGERS & ZOGBAUM



(OLD) "HAMPTON," MARYLAND



M. L. & H. G. EMERY



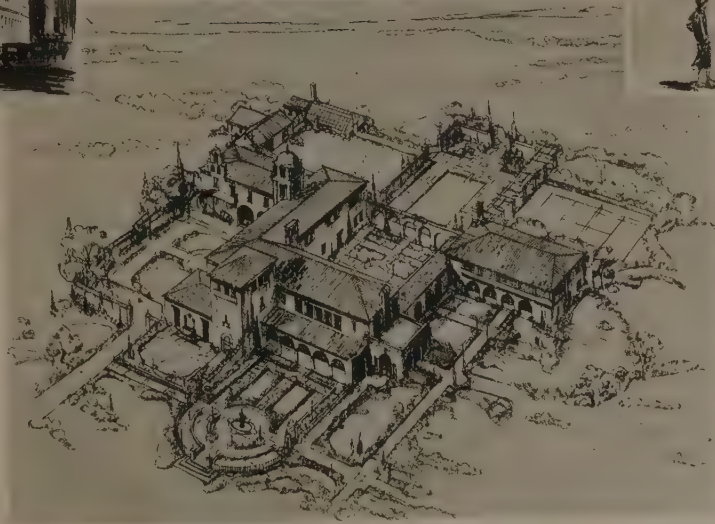
Architectural News in Photographs



The new Savoy-Plaza Hotel at 59th Street and Fifth Avenue, New York. McKim, Mead and White, Architects



Apartment-house at 2 East 70th Street, New York. Walker & Gillette and Rosario Candela, Architects



"Villa Phillmonte," the ranch home of Mr. Waite Phillips, at Cimarron, New Mexico. Edward B. Delk, of Kansas City, Mo., was the Architect



The new home of the Chase National Bank to be erected in the New York Financial District. Graham, Anderson, Probst & White, Architects



Minneapolis's new Municipal Auditorium, seating nearly eleven thousand persons. Croft & Boerner, Architects



The proposed "National Technology Center" Building planned for a site in the Grand Central Terminal zone. Chandler Stearns, Architect



The Architectural Clinic

GIVING PAINTED WOOD AN AGED FINISH

(Notes on Rooms of the American Wing, Metropolitan Museum of Art, New York City)



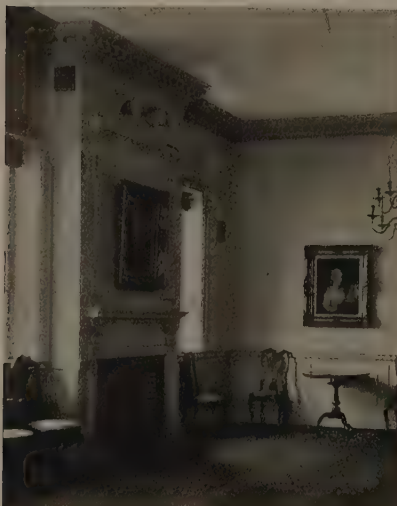
INTERIOR decorators in and about New York City report that there is a greater demand for duplicating the color scheme of the "Ballroom from Alexandria, Virginia" (1793) than any other single historical example they are asked to emulate. The museum has been requested so frequently to send samples of the gray-green trim and cream-buff wall colors that at one time large areas were painted and cut up to supply the demand. The subtlety of the colors is not to be easily described, but it should be of interest to note in what manner the dull and aged rubbed finish of the wood trim was achieved. A number of liquid wax products were mixed with paint only to find, as was expected, that most of them would not combine with the paint, so that the surface cracked and chipped when dry. Finally it was discovered that when about one-half pint of a special wax* was mixed with a gallon of paint, the surface, when dry, needed only to be lightly rubbed with cheese-cloth to produce an enviably smooth finish. At door jambs leading to adjacent rooms where only paint was employed and afterwards rubbed lightly with steel-wool, in the usual way, there is a most noticeable difference in texture and appearance. The flat wall tones are attributed to a special flat paint.* The museum wisely points out the danger of using the same colors in rooms where less or greater lighting will naturally change the effect, and that this should be remedied by using lighter or deeper shades according to the needs of the room to be decorated. The museum room has light on two sides coming from windows of generous size.

It seems worth while to remember the means of obtaining a flat, aged-smooth finish by mixing the special

wax in the paint, and by rubbing the dried surface with nothing rougher than cheese-cloth.

The Alcove Room on the second floor has a robin's-egg-blue wood wainscot and stair balusters with an antique finish, and is the frequent subject of inquiries. A sample of the original color of one of the old mantelpieces from the Beekman House, New York City, was closely matched by a ground composed of yellow ochre, ultramarine blue, raw umber, and medium chrome yellow. After the ground coat of blue had dried, a glazing coat, composed of rotten-stone, turpentine, and a few drops of a liquid dryer, was applied and lightly rubbed down with cheese-cloth before it had set. The mellowed look of much human contact is the ingrained result.

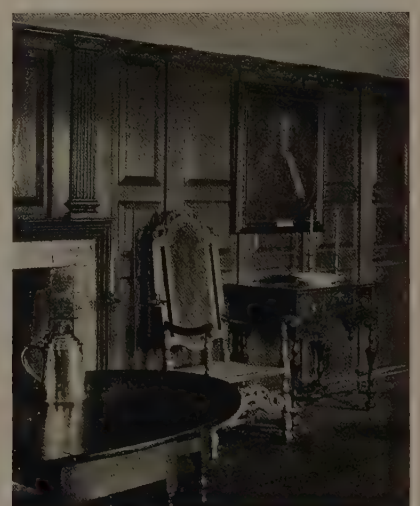
The "Room from Portsmouth, R. I., Eighteenth Century," had its painting completely restored after the old paint had been removed, and, because of the peculiar worn mahogany color, offered an interesting problem. After much experimenting, the final result was achieved by giving the wood an orange-red ground approaching vermilion in color; then rubbing the surface with steel-wool; applying a coat of Van Dyke brown; again rubbing with steel-wool; adding a coat of raw umber and turpentine; more steel-wool treatment; then administering a final coat of black and a special wax preliminary to the last steel-wool rub-down. The effect of an old painted wall mellowed by time has been imparted to the woodwork by a mahogany-red color apparently a century old. Since red of all tints is difficult to produce without being either seemingly dead or blatantly lively, the formula seems a valuable one.



Ballroom, Alexandria, Va.



Alcove room, second floor
Mantelpiece from Gadsby's Tavern, Alexandria, Va.



Room from Portsmouth, R. I.

* Information as to where these materials may be obtained can be had from the Editorial Department of ARCHITECTURE. The Metropolitan Museum of Art has kindly furnished us with color samples of the various finishes used, which may be examined at our offices.

CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

Collaboration Between Draftsmen and Craftsmen

By John Taylor Boyd, Jr.

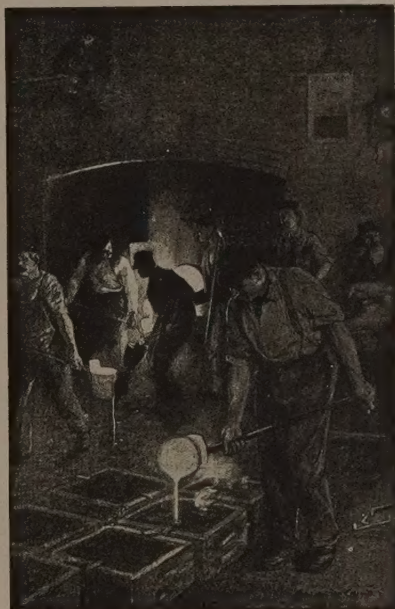
RETURNING from the Convention of the American Institute of Architects, there arose final leave-takings from friends and acquaintances as the train rolled into New York. A delegate from the Northwest remarked: "One thing I got from the Convention, and that was *collaboration*. Collaboration! It was hammered into us again and again and again. I think that the idea went over."

Collaboration was in the minds of the Committee on Education of the New York Chapter of the A. I. A. in adopting its plan to encourage co-operation between draftsmen in the architects' offices and the craftsmen in the shops. Only—let this distinction be clear—we are not "hammering it in." There is no urging, no formality, about the scheme. We merely arranged, during the spring, a series of visits of draftsmen twice a month to the shops and foundries of well-known craftsmen of building materials in New York City—workers in stone, marble, bronze, iron, wood, and other age-old building materials.

In this way, twice a week, a draftsman may obtain a real glimpse of a basic craft's process. He sees stone cut, watching the various processes, beginning with the choosing of the stone in the rough blocks and continuing through the many operations of shaping it into a finished building product. He sees the huge gang-saws cut the rough blocks, then the planers shape the stone to the surfaces of the architect's drawings and models.

Then, finally, the draftsman learns how the carving is done, by blocking out the masses of the detail and finishing and tooling it by hand. He will understand that the machine, properly used, need not nor cannot supplant the ancient human use of hand and brain, always the real creator of beauty throughout the ages.

Likewise, the draftsmen saw bronze poured into sand-moulds that had been fashioned so laboriously and so deftly, but good—alas—for but one casting. They watched the precarious process of the casting, always a gamble, and they witnessed the casting of one splendid big memorial tablet "lost" before their eyes.



From a drawing by Edwin B. Child in Scribner's Magazine

Pouring bronze into the moulds

Such scenes are inspiring, and I cannot imagine any architect, draftsman, or builder becoming so hardened that he does not himself glow at the sight of them.

This is all there is in our plan of bringing draftsmen and craftsmen together, a simple, direct experiment in collaboration—that and nothing more. The part of an afternoon's time of draftsmen twice a month is but a slight fraction of the time which would be necessary for an architect or draftsman to spend in learning enough of one of the basic building crafts to master it.

It should be profitable, for, to judge from the comments of the architects and draftsmen, builders, editors, and craftsmen on the plan, a closer attention in architects' offices to the craft processes would vastly improve design, and at the same time would save much annoyance and expense to owners, architects, and builders

in avoiding those serious mistakes in drawings and specifications and in supervision of construction which sometimes occur and which are due to a lack of knowledge of the crafts.

So one should not think that the simple little plan of the New York Chapter Committee on Education is of any extraordinary interest for what it actually does, since it does very little and that little is experimental. Its value is chiefly in what it means. However this may be, the scheme met with a welcome which surprised the committee. We even received letters from craftsmen outside New York City asking if there was not some way in which New York draftsmen could be induced to visit their shops.

With the craftsmen, the response was instantaneous, since the idea of co-operation and interest in the crafts had already been fostered in New York City for several years by the Architectural League, and also by the New York Building Congress. The committee was particularly impressed with the deep interest of the draftsmen in shop work.

Professional men are not impulsive, and for this reason the committee was surprised at the hearty response of the architects of the New York Chapter to the scheme. Many architects returned a favorable an-

swer on the postal-card which was enclosed for a reply and letters came in from men whose organizations are known for a thorough mastery of building materials and for the highest standards of draftsmanship in architectural details.

President Magonigle, of the New York Chapter, was one of these. In fact, President Magonigle was responsible for the practical suggestion of visits of draftsmen to the craft shops. As every one knows, this idea has taken firm root in New York, in the activity of the Beaux-Arts Institute of Design, the Architectural League, as well as in institutions like Cooper Union and the Pratt Institute. The plan of the New York Chapter Committee is merely a small step forward in this direction in endeavoring to prove the value of a less formal method of personal contact.

One letter commenting on the plan in particular deserves mention: "We were very much interested in the excellent report of your committee covering the contacts between office assistants and shops. It has been a constant practice in our office to try to keep its draftsmen thoroughly familiar not only with the jobs themselves but with the various crafts and trades which go to make them, and, needless to say, we thoroughly approve and appreciate greatly your efforts in this same direction. More strength to your elbow! Let me know if we can help in any way.

"Very truly yours,

(Signed) CHESTER H. ALDRICH."

Coming from that office, where the highest standards of design and the most painstaking attention to architectural detail prevail, such a letter needs no explanation.

Similar letters were received from Messrs. Benjamin Wistar Morris, Egerton Swartwout, Electus D. Litchfield, and Henry B. Mulliken. Others expressed their approval verbally. My office associates warmly supported the plan. Equally significant was the response from the School of the Fine Arts and the Sheffield Scientific School at Yale University. Dean Meeks, of the School of the Fine Arts, stated that he "had no draftsmen, but one hundred students who might be interested." And Professor Crane explained that he was accustomed to spend two weeks with his Senior Class in New York in visiting buildings and shops, and courteously offered to co-operate with the committee. Particular credit goes to Mr. Gerald A. Holmes, Vice-Chairman of the Committee, for his splendid administration of the plan itself.

Clearly, when there is such agreement nothing remains but to carry it into effect. Unquestionably, the buildings of the day suffer from wretched details. One often sees expensive fronts of cut stone and of bronze and marble, where the owner has spared no expense, but where, also, the architect has withheld artistry, technical skill, and supervision. For this the architect is usually solely to blame. Often in a given detail the incapacity of the design is contrasted with the highest technical skill of the craftsmen. Bad details beautifully executed!

Inevitably such failures will bring their just reac-

tion. The craftsmen themselves are often good judges of design, and, in some cases, where their own materials are concerned, they are better judges of design, scale, and finish than all but the ablest architects.

Good craftsmen are increasing. They promote high standards, and they form their own trade associations, like the Arts Trade Club, of New York. The influence of these activities is powerful and it is welcome. Also, a part of the public is slowly learning something of high standards, and more and more clients are being found who insist on the best, particularly when they are willing to pay for it. "Commercial" architecture in particular needs improvement. Our modern sky-scrapers, poking their giant masses into the sky, are conspicuous in the public gaze as buildings never before were conspicuous in the old days of low-storied "walk-up" types. In New York harsh things are now being said about the design of some of the new structures. Naturally, owners of such buildings, in which they have poured millions, sparing no expense to make them attractive to the public (whether they themselves have taste or not), cannot be expected to relish a bad public reaction. Business men know that an attractive building has good advertising value.

Such incidents, whether exaggerated or not, serve to bring out the truth, which is, that "commercial" buildings should be of as high a standard as other types. Practicality, a knowledge of financing, special skill gained in practice with one or two types of structures, ability to promote deals, and the cultivation of a moneyed following—all these qualifications, which are sometimes thought to insure success in commercial work, are, be it noted, not altogether the prerogatives of an architect. They are possibly prerogatives to some building companies.

It is perhaps not a coincidence that, in New York City, the effect of building organizations on architecture has not been felt in those specialized fields where the architects are known to uphold the finest standards of design (banks, domestic and institutional architecture are instances), but that the one principal case where a commercial company has shown that it can compete with architects is in apartment-house design. One commercial company has received more than one of the annual medals of the New York Chapter of the A. I. A. which are awarded for excellence in the design of apartment-house elevations.

This is an illustration of the principle which one sees constantly at work in architecture, namely, that there is no substitute for the architect in his capacity as an artist of the highest standards. But it is likely a substitute can be found for the architect if he combines the rôle of high-standard business man with low-standard artist.

Design is the architect's strongest point. He therefore should lose no opportunity for strengthening his artistic skill. Usually he does so by *Collaboration*—by leading a band of fellow painters, sculptors, landscape designers, and craftsmen whose best efforts are needed to sustain the architect and his assistants in their flight to the goal of fine artistry.



WATER-COLOR ON TINTED PAPER BY GERALD K. GEERLINGS

BRIDGE-HEAD AT COLOGNE